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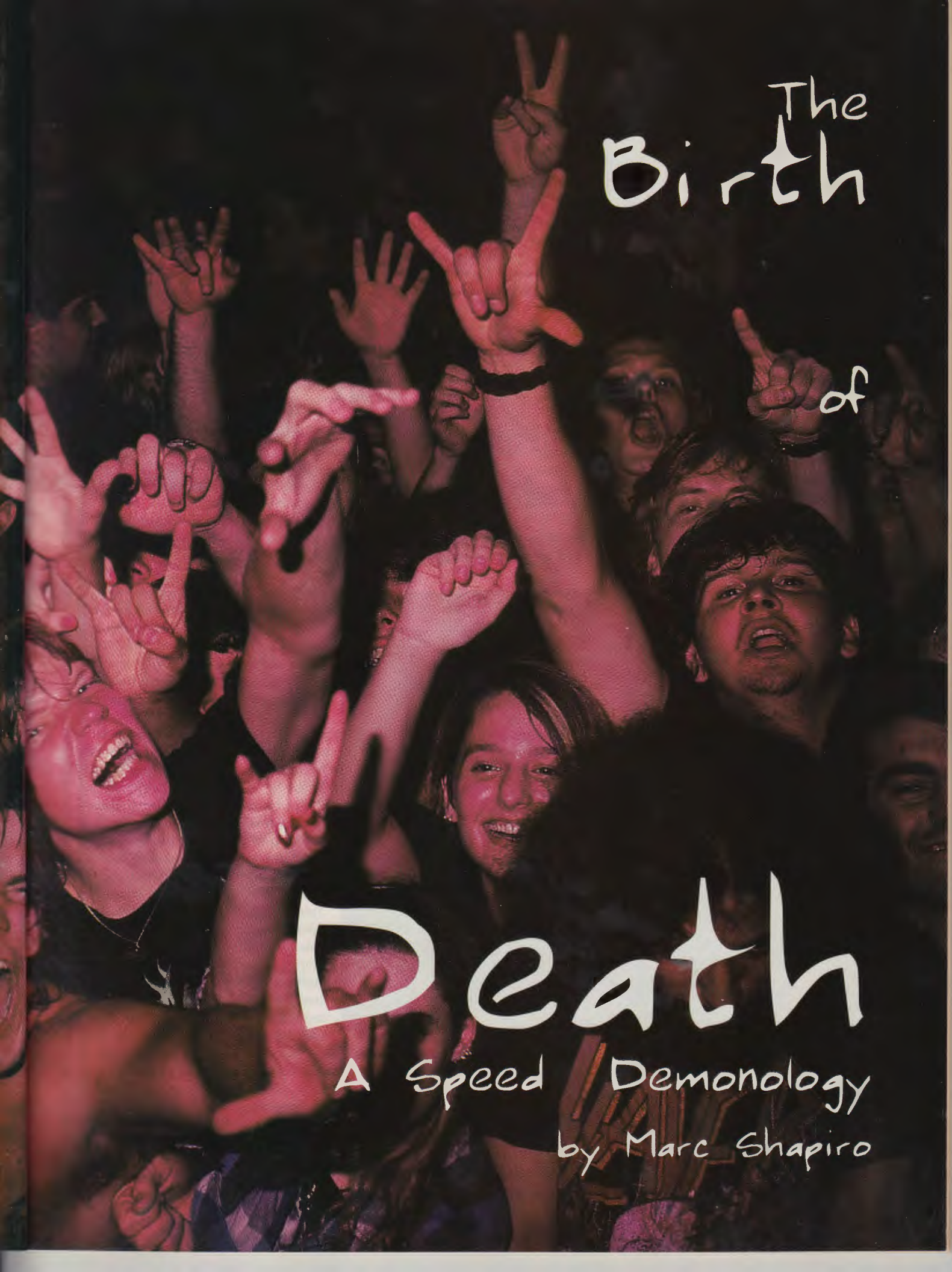
The
Birth
of
Death
A Speed Demonology
by Marc Shapiro

the birth of death

The equation is fairly simple. It's guitar tuned down so low that only dogs can hear it. It's songs about the Devil, revenge from the grave, death by garden tools and other tales from the dark side delivered, for the most part, in a Linda Blair/*Exorcist*-like satanic growl.

That's death metal.

At least that's death metal for those with only a nodding acquaintance with that offshoot/combination of traditional heavy metal, punk and its kissing cousin speed/thrash metal. But once you get beyond the whiplash speed and the propensity for *Friday the 13th* slasher/horror imagery, there's the reality that death metal is a quite legitimate and, occasionally, creative form of heavy rock with overriding attention paid to the guitar and how it's played.

Destruction

"It's the guitar sound—that eerie, extremely heavy sound that tells you whether what you're hearing is death metal or not," explains Obituary guitarist Allen West. "Basically death metal guitar is a sound that's tuned down real low. It not only gives the sound an extremely heavy edge but a real sense of eeriness."

But for Disincarnate guitar player James Murphy, who also has traded deadly riffs in the death metal bands Death, Obituary and Cancer, it's more than just heavy licks built around speed. "Sure there's the speed but there's also the tempo changes, the slowing things down when the music calls for it and the different chord changes. It's filling a lead with a lot of notes when necessary and leaving room to bend and structure things. You can't just be fast all the time and (still) be real creative death metal."

Slayer's Tom Araya

The roots of death metal are shrouded, to a certain extent, in mystery. Those on the high side of 40 (or with a penchant for oldies) argue long and loud that the Top 40, mid-'60s obscurity called "Timothy"—which chronicled cannibalism among friends in a mine cave-in—by the pop group The Buoys was death metal in spirit albeit definitely not in delivery. (A stronger case could probably be made for Bloodrock's chilling '70s anthem "D.O.A.")

But for purists, a safe bet is that death metal began with Black Sabbath, whose slab-of-sound riffing and doom-laden lyrics on such landmark albums as *Black Sabbath*, *Paranoid*, and *Sabbath Bloody Sabbath* set the standard by which the vast majority of death metal bands live. Sabbath guitarist Tony Iommi, in an interview conducted during the *Master of Reality* tour, pretty much laid the tracks for the death metal train to come when he said, "It's like a horror movie. It's all about scary movies and heavy rock."

Moving things along, the first vestige of death metal reared its ugly head in the mid '70s. It was a time when punk rock was already dying. Traditional rock and metal had risen to the level of royalty and, to an emerging group of musicians, complacency.

"I think we're doing what Judas Priest and Iron Maiden used to do before they

Kristin Callahan

sold out," said Slayer guitarist Kerry King in an early-'80s interview. "Those bands used to rage in concert but now they just sound like everybody else."

"The groups had become all too predictable," agreed Kreator vocalist Mille, looking back during a late-'80s conversation. "It was definitely not what a lot of people were looking for."

What Lemmy Kilmister was looking for, after being bounced out of progressive rock band Hawkwind in 1975, was his own band. "I had a pretty good idea of how I wanted my band to sound," he recalled in 1986. "I was a big admirer of the MC5 and wanted my band to sound like them. Originally I intended on calling my band 'Bastard' but my manager at the time thought Motorhead might be more acceptable."

"It's the guitar sound—that eerie, extremely heavy sound that tells you whether what you're hearing is death metal or not."

—Allen West of Obituary

Motorhead did not sound like the MC5 but the band's trademark scratchy, metal riffs, shown to best effect on the albums *Overkill* (1979) and *Ace of Spades* (1980), proved to be the musical ship that launched a thousand bands. But while Motorhead got there first, it remained for the band that got there second, Venom, to truly set the death metal standard.

Venom, whose lineup consisted of Tony Bray, Jeff Dunn and Conrad Lant, came together out of the ashes of a band called Oberon in the late '70s with the death metal blueprint—evil lyrics and ear-bleeding-inducing guitar—seemingly cast in stone. The band's first recorded effort, the 1981 single containing the songs "In League with Satan" and "Live Like an Angel, Die Like a Devil," was so unexpectedly over the top that listeners couldn't help but laugh.

But once they stopped laughing, a lot of people began looking to Venom, in particular the follow-up albums *Welcome to Hell* (1981) and *Black Metal* (1982), as a musical call to arms.

Among them was a young Swiss musician named Tom Fischer who took the disparate influences of Venom, Motorhead and Black Sabbath, mixed them well and belched forth Hellhammer, a band noted for a series of under-produced demo tapes and one classic EP, *Apocalyptic Raids* (1984). Shortly after the release of *Raids*, Fischer took his own personal death metal crusade a step forward when he dissolved Hellhammer, created Celtic Frost and, in 1984, released their premiere disc *Morbid Tales*.

Meanwhile back in the States, Metallica (who were literally chased out of Los Angeles and San Francisco) had already, to a large extent, put their death metal rage

Continued on page 23

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ANDREAS KISSER PLAYS IT WEIRD

BY MARC SHAPIRO

When the Brazilian death metal band Sepultura entered the recording studio in July it was a red-letter day for guitarist Andreas Kisser.

"This is the first time I've had the money to buy new equipment," enthuses Kisser. "So I'm going into the studio, playing around with a lot of things, and the stuff I like I'm going to buy."

Kisser's sudden ability to pay is only one manifestation of Sepultura's rise to the level of critics' darlings and fan favorites. Landing the plum opening spot on Ozzy Osbourne's U.S. tour was also one. Watching their LP *Arise*, the band's fifth disc, make the progressive strides considered alien in most death metal circles was another.

"It's not just the metal stuff," says the guitarist, addressing the mixture of fist-to-face riffs, sudden tempo changes and complex guitar arrangements that, at turns, threaten the industrial, hardcore and traditional metal movements that made *Arise* a giant step forward. "It's also the weird stuff that you have to keep pushing yourself to do to keep yourself alive as a musician."

Kisser was not in the picture when Sepultura (whose current lineup includes founding

members Max Cavalera, Igor Cavalera and later addition Paulo Jr.) formed in Brazil nine years ago and recorded their first primitive LP *Morbid Visions*, an album that effectively reflected the Slayer/Venom/Hellhammer axis the band revolved around. Kisser recalls that, while he was a ways away from joining the group, the guitarist in him was already of a like mind.

"I was heavily into Slayer and Kreator and very early Metallica. I liked the fast changes, the fast parts."

Kisser and Paulo Jr. joined Sepultura in 1987 and it soon became evident that the guitarist was just what the patient needed. *Schizophrenia*, his first album with the band, juiced up an already high energy level and brought a level of tonal and tune quality to the basic death metal mix. The follow-ups, *Beneath The Remains* and *Arise*, found the density in the guitar player's leads growing and becoming an even more integral textural element in the Sepultura sound that has expanded the death metal vocabulary while sacrificing none of its menace or ability to drive home its music with the force of a Tyson left hook.

"When I joined Sepultura in '87 the band was very death-metal oriented," he recalls. "I brought in some new influences—traditional heavy metal and a more melodic style. It was an immediate meeting of the minds. We understood where each other was coming from musically and we knew we could find a way to put all our influences together and make the music work."

Kisser claims, in the case of Sepultura, constant rehearsals and live shows are the key to forming the guitar sound that burns. "We're in the studio. For me that's the great school. I'll play a riff, Igor and the others react to it and the sound is formed. We respect each other as musicians and so we work real hard to grow together."

Kisser's guitar style is highly recognizable; explaining it, says the guitarist, is much more difficult. "It's really hard to explain what I do. It's a combination of styles and emotions that always focuses on being aggressive and energetic. I'm always thinking live when I create a riff. I'm not into long, boring leads and middle sections that stop dead for an acoustic interlude. I'm into a lot of tempo changes and what I call the weird parts, the different things I can do to get a strange new sound out of my guitar."

Kisser advises that the jumping off point to manufacturing Sepultura licks is "heavy tuning on the D. Tuning down to D is where it all seems to start for me. It brings out a lot of things and inspires a totally unusual feeling." He cites two recent band songs, "Desperate Cry" and "Altered State," as two challenges successfully met.

"The big challenge is always to come up with the subtle moments—that's hard to do. But I think we did pretty good on 'Desperate Cry.' I mean, it's all very heavy and kind of dark but the middle section, all those small parts running together, really made something different out of that song. With 'Altered State'

Continued on page 27

Mark Leialoha

"I'M ALWAYS THINKING LIVE WHEN I CREATE A RIFF. I'M NOT INTO LONG, BORING LEADS AND MIDDLE SECTIONS THAT STOP DEAD FOR AN ACOUSTIC INTERLUDE. I'M INTO A LOT OF TEMPO CHANGES AND WHAT I CALL THE WEIRD PARTS, THE DIFFERENT THINGS I CAN DO TO GET A STRANGE NEW SOUND OUT OF MY GUITAR."

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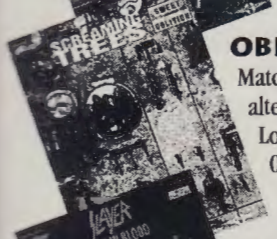

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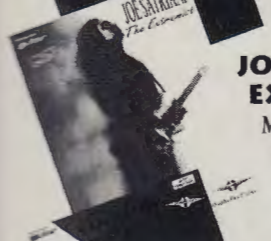

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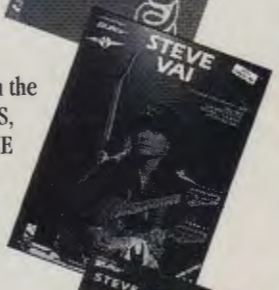

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JAMES MURPHY

James Murphy went into death metal with a truly distinctive style of guitar playing in mind—a style the equivalent of playing Russian roulette with six bullets in the chamber. "I wanted to play death metal but not do what every other death metal guitarist was doing," explains Murphy in a soft-spoken, thoughtful manner. "It took guts to play as melodic as I was playing in a death metal context and I didn't know how it would be accepted."

The guitarist, currently fronting his own user-friendly band Disincarnate, found out the hard way through gigs with fellow Florida bangers Death (on their *Spiritual Healing* album) and Obituary (he took the lead guitar assignment on *Cause of Death* with a two-day notice). "Death at the time was actually quite melodic and technically oriented so the problem wasn't so much within the band as it was from the fans who felt I was just some commercial rock poseur," he explains. "Obituary was a whole different story. The rest of the band was put off by the melody and technique in my playing. They weren't really receptive to my rhythm playing and towards the end I began to sense they weren't keen on my leads. They were looking for a much more uncontrolled, crazy, whammy-bar style player and I played too melodic for them."

by Marc Shapiro

Tim Hubbard

DISINCARNATE

Murphy, whose Disincarnate album debut *Dreams of the Carrion Kind* recently hit the bricks, admits that "I was bothered by all the knocks against the way I was playing. But these days I could care less about what people think. I'm going to play the way I want to play," says the mildly defiant guitarist whose credits also include "a guest appearance that got out of hand" on Cancer's *Death Shall Rise* LP.

What James Murphy is offering up these days, with the aid of Disincarnate bandmates Bryan Cegon, Jason Carman and Tommy Viator, is a death metal style that combines the expected raging, aggressive blast riffs and the unexpected, radically enticing melodic (and, in Murphy's words, "sublime") moments that enrich and enlarge the preconceived and quite stereotypical notion of what death metal guitar playing is all about.

"I didn't want to come up with the typical stuff, the three chords over a blast beat," says Murphy, defending the vast array of bent and shaped riffs that populate his disc. "What we've done is pretty much all over the place. I went for a whole range of textures. Some of it is catchy and hooky, some is melodic and doomy and some of it is just plain aggressive and raging."

He claims that his approach to guitar playing, despite "coming from a very unmelodic frame of reference," is very "atypical of the idea of hitting some open harmonics, bridging the bar and creating crazy screams.

"Where a lot of bands will take a rhythm and make it their first riff, I'll take a rhythm and create harmonies and dual guitar parts within the rhythm. A typical rhythm for us could have two or three guitar parts layered on top of it. When it comes to leads I like to feel I'm more in control of where the music's going; it doesn't have to be real fast and it doesn't have to say just one thing. When you're emphasizing technique and melody like I do, you tend to take your time and go a lot of places with them."

"When you're emphasizing technique & melody like I do, you tend to take your time and go a lot of places with them."

Even in this early stage of Disincarnate's existence, Murphy points to the song "Monarch of the Sleeping Marches" (his homage to comic book hero The Sandman) as the closest thing to a trademark song that sums up the band's—and, in particular, Murphy's—eclectic death metal style. "I wanted a haunting, surreal feel, a real melodic intro," he explains. "I had this bit of music that had been laying around for a couple of years that Obituary had rejected at one point. It's heavy on accents and harmony and it turned out to be exactly what the piece needed. Then the song goes into a real aggressive stretch that's pretty much straight-ahead style playing and then there's this real surreal, floating type of chorus. We came up with a real interesting off-timing type of line thing that has a lead melody thing going on in the background. There's a real surreal texture going on with that song, a lot of harmonizing and changes from fifths to minor thirds."

The guitar slinger, who cites such diverse entities as Slayer, Celtic Frost, Faith No More and Alice In Chains as major influences, has recently "gone through a major overhaul" of his system. His lead and rhythm arsenal during the Death/Obituary/Cancer odyssey was a Marshall JCM 800 50-watt Dual Input head, Marshall cabinets and an Ibanez Saber with DiMarzios.

"For this album I started using Marshall Valvestate 8100 heads which made the rhythm crunch unbelievable," says Murphy. "For the rhythms I used a Flying V with an EMG 85 on the bridge. For the leads I used an Ibanez Saber with DiMarzio Super Distortion [pickups]. I've also added a Mesa/ Boogie Dual Rectifier head and a Rocktron Intelefex unit.

"I'm really fond of the Ibanez," he recommends. "It has a really fast neck and it's not real bulky, which allows me to move

around on stage a whole lot better."

Murphy claims that this so-called "new wave" of more schooled, more imaginative guitarists is just part of the natural evolution of any musical form. "Death metal changed when better musicians got involved with the music. The players became more adventurous and began challenging themselves to come up with something more than the standard death metal fare that had been around for years.

"And a big part of that evolution meant getting away from the idea that you had to be pissed off or depressed to write death metal songs," he continues. "I write this stuff and I've never felt like I've crawled up from the underbelly of society. What I do, and it's something I would bet a lot of other death metal guitarists do as well, is just put myself in a state of mind that allows ideas for this kind of music to come out and then play with whatever comes out. The main thing is not to bullshit the music. It has to be true or it won't work."

The guitarist's advice to aspiring death metal musicians is "to stick to your guns. The successful death metal bands have persisted in creating their own styles despite what critics have said. The bands that have been truly successful, like Metallica and Slayer, have been the ones who have taken great pains not to sound like everybody else."

He furthers the idea of individuality by predicting that the shakeout process currently underway in death metal circles will soon leave the less talented and/or less ambitious by the wayside. "The bands that are afraid of trying to be anything more than a satanic blast band and are satisfied with selling a few thousand records to a small circle of fans won't go far. And I can understand the idea of them not wanting to go further. A lot of these bands live for the underground scene and are afraid to cross the line and try something different because they're afraid the underground will desert them. So they stay mundane. The bands that take their own course are the ones that will be successful."

Murphy concedes that having a track record and some name recognition doesn't hurt either. Especially when it came to finding a home for Disincarnate.

"The people at Roadrunner [Records] opened the envelope that came with my demo and said, 'Ah, James Murphy—he's been on some records that sold real well.' All that did for me is get the demo popped right into the player rather than thrown on the pile with all the others.

"But if the demo had been crap it all would have ended there."

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ALLEN WEST CHOPS DOWN

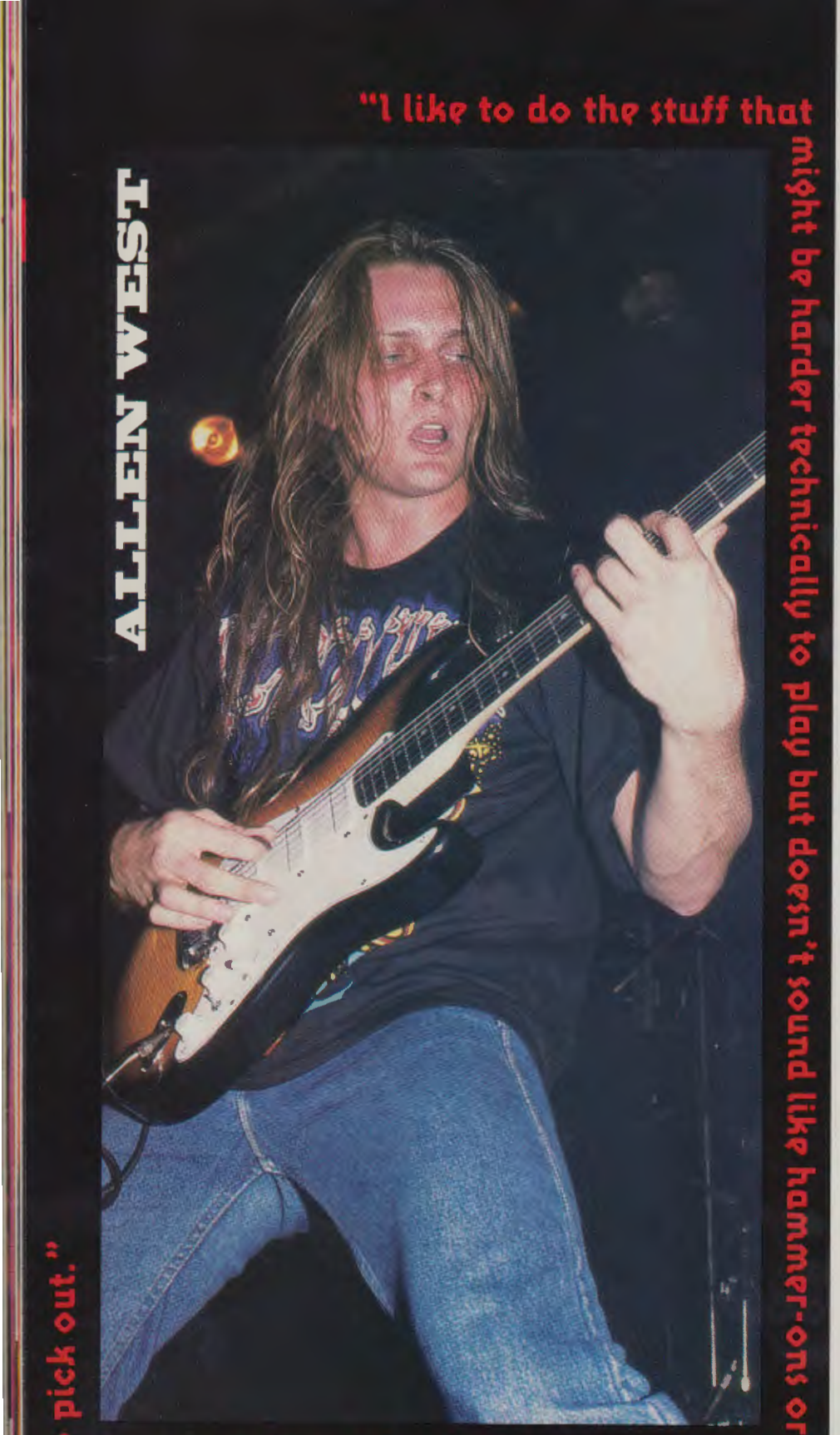
Obituary's Allen West is a big-on-basics, meat-and-potatoes kind of death metal guy. Consequently, when the guitarist for this Florida-based monster squad straps on his weapon of choice (an Ibanez Saber), you can be sure of one thing: "I'll always be chopping down everything you do. Everything around that is basically the song, but somewhere you're going to be chopping down." West has been both an active participant and a casual observer in the evolution of Obituary's rise to a relatively high post in the death metal pecking order. It was West, in conjunction with guitarist Trevor Peres, who ground out the raw, primitive chords and massive grooves that populated their debut LP *Slowly We Rot*. West took a sabbatical for personal reasons just prior to the recording of the band's second album, *Cause of Death*, but watched with approval as Peres, doing double duty on lead and rhythm (in conjunction with then-Obituary guitarist James Murphy), effectively reproduced their trademark wall of jagged sound. He returned in time to help Obituary make a giant musical leap with *The End Complete*, an album conspicuous by its impressive array of guitar riffs and changes which emerge with regularity within the band's hell-bent musical charge.

West, who responds to technical questions slowly and thoughtfully, claims the band "doesn't listen to a lot of other bands. In a sense we create in a vacuum. We try real hard not to do what everybody else is doing, so whether what we do turns out to be original or not, it's just us."

The guitarist's approach to creating massive licks usually begins in the rehearsal hall, facing Donald Tardy's drum kit. "I'll just sit down in front of the drum set and think about what the drumbeat's going to be," he explains. "Then I start to

ALLEN WEST OF OBITUARY

by marc shapiro



think of something original, something with some chop to it, play the rhythm a couple of times and think, 'Well, that sounds like this' or I'll have to go and change it to something else.

"What I'm looking for, from a guitarist's point of view, is a lot of things. I like a lot of fast picking. I also like a structure that's not just playing one note for a long time and that allows for a lot of chord changes. Basically, I like to write in the key of E but the band tunes down to D so I guess it would be in the key of D. But the actual [fingering] I work with is E."

West, who cops to being "big on a lot of minor chords and scales," offers up an eclectic array of guitar influences, ranging from the expected Hendrix, Van Halen and Rhoads to the somewhat unexpected Stevie Ray Vaughan and Roy Buchanan. Given these roots, it's not surprising that West's approach to playing death metal leads ranges somewhat further afield than most speed guitarists.

"What I do differently is that I don't come out and try and play real melodic, Iron Maiden-sounding leads. I like to do the stuff that might be harder technically to play but doesn't sound like hammer-ons or something else that people might be able to pick out. I just like to play something real fast and real crazy." He offers, however, that rhythmically things tend to slow down a bit.

"We don't like to get so fast that it sounds like nothing but noise. We also don't want to get so slow with the rhythm that we put people to sleep. So what we end up going with is a good, medium drumbeat and a good, medium guitar sound. That seems to work for us."

The guitarist claims that the song "Slowly We Rot" (which in his estimation "is pretty ancient stuff compared to what we're doing nowadays") is still a very popular song with Obituary fans, a big reason being "that it's really a very simple song to play on guitar."

For aspiring death metal guitarists West offers the guitar playing blueprint for the song: "'Slowly We Rot' is actually very basic, something along the lines of what Celtic Frost might play," he says. "During the course of the song I go from playing rhythm to lead and then back to rhythm. It's kind of a slower song done in one phase all the way through until that fast part at the end.

"I use a kind of triplet style, medium up and down chop. It takes a few rhythms during the beginning and then it holds out for a couple of chords. It's just a total holding out, holding the note and then changing over."

West feels that there is no one guitar of choice when it comes to playing death

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behind them with *Kill 'Em All* (1983) and *Ride the Lightning* (1984) and were setting sail for a more sociopolitical stance. But their early stand for death succeeded in inspiring a local Los Angeles cover band called Slayer (Kerry King, Jeff Hanneman, Dave Lombardo and Tom Araya) to pick up the death metal baton and run with it. Those early laps consisted of the LPs *Show No Mercy*, *Haunting the Chapel* and *Hell Awaits*. Slayer seemed poised for the big time but King, just prior to the release of their breakthrough LP *Reign In Blood*, seemed to think the band had gone about as far as it was going to go.

"Unless musical tastes change drastically, I don't see us ever selling more than 100,000 copies of any of our records," he said in 1984. "We have no plans to cater to a larger audience by doing something really commercial. "*Reign in Blood* (1986) was not a commercial record by any stretch of the imagination but it did sell in excess of 350,000 copies.

Although the breakthroughs of Venom, Metallica and Slayer and the promise of Hellhammer/Celtic Frost were the biggest blips on the death metal map during the period of 1982-86, a lot of activity was going on in the death metal underground.

"I think we're doing what Judas Preist and Iron Maiden used to do before they sold out."
—Kerry King of Slayer

Thomas G. Warrior of Celtic Frost

Frank Forcino

A 16-year-old named Chuck Schuldiner caught the death metal fever and formed his own group called Mantis. Schuldiner changed the band's name to Death in 1984 and circulated a couple of well-received demo tapes, *Reign of Terror* (1984) and *Infernal Death* (1985), before trotting out the band's first full-length album *Scream Bloody Gore*. San Francisco-based death metalers Possessed released *The Seven Churches* (1986), an album widely underrated and just now coming into favor for its raw musical bite.

Venom continued their output via *At War with Satan* (1983) and *Possessed* (1985), but the consensus was that these pioneers were beginning to run out of gas. Celtic Frost rushed out *Emperor's Return* (1985) to mixed results and the better produced, much better appreciated *To Megatherion*. Europe burped out a slew of death metal bands during this period. They included Destruction, Sodom, Bathory and, in the case of Kreator, a band that was not above

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yes,

DEATH is serious

AN INTERVIEW WITH CHUCK SCHULDINER OF DEATH

BY MARC SHAPIRO

Death has been around since 1983. Long enough, in the minds of many of the current crop of death metal musicians, to be considered an influence of sorts. Death guitarist/singer and founding member Chuck Schuldiner is well aware of the band's status. He's also aware of the responsibility it entails.

"There's definitely a responsibility that goes along with having been around as long as we have," says Schuldiner. "People tend to be extra critical of a band that other bands may be looking to as an influence. It's definitely kept us on our toes as far as progressing musically. I know a lot of people have looked at Death as a kind of a joke band but I like the challenge of trying to change their minds."

Schuldiner, in typical Death-like fashion, is in the middle of a crisis of sorts following the release of the band's latest, *Individual Thought Patterns*. Joining Schuldiner and regular Death heads bassist Steve DiGiorgio and drummer Gene Hoglan (of Dark Angel) on *Individual* was lead guitarist and former King Diamond mate Andy LaRocque. With the completion of the album, however, LaRocque was off for parts unknown, "leaving me looking for a second guitarist for the tour," bemoans Schuldiner. "That seems to be the way it goes. I always get people who are in other bands or stop in to do an album or tour on the way to something else."

But the revolving door nature of Death hasn't kept the band from being one of death metal's true success stories—in which they've gone from being a speed metal joke with a Rodney Dangerfield complex to an always entertaining and occasionally progressive axe outfit. Schuldiner traces the Death odyssey with an album by album commentary on what went down guitar-wise.

"*Scream Bloody Gore* [1987] was very raw," he chronicles, "and was actually played through Peavey equipment. Don't laugh, Peavey is actually pretty decent for this kind of music. I played all the leads and rhythms on that record, and even that early on I was attempting to play proper speed metal leads that had a certain sense of catchiness to them. That album was done very fast. We just went into the studio and busted riffs out."

Leprosy (1988), according to Schuldiner, "was an advancement of sorts. I was moving around, adding a little more variety to my leads. I wasn't playing fast all the time and there was more of an emphasis on melodies within the leads."

Somewhere between *Leprosy* and *Spiritual Healing* (1990), Death turned the creative corner. There was less cliche and more surprises than, to be perfectly honest, Death ever seemed capable of. Schuldiner remembers the change this way:

"My attitude basically changed," he confesses. "I started practicing more and came up with the idea that, for this band to move forward musically, we'd need a cleaner approach, something real dry and in-your-face. A big change was in the equipment. I switched to Randall guitars which made our sound a lot more full. Our rhythms also became a lot more complex. With that album [*Spiritual Healing*] we were just naturally going off in a different direction."

That reached full flower with 1991's *Human*, an album that managed just as many intricate, selective guitar moments as bludgeoning ones and furthered Schuldiner's growing reputation as a player who actually does know which end of his guitar is up.

"There was a lot of clean riffing and picking on that album," he reports, "and it gave the impression that we were playing a lot more complex things than we actually were. From the leads on down, things were just basically less predictable."

Which brings us to this year's model, *Individual Thought Patterns*, a self-assured bit of guitar wrestling that plows familiar death metal turf with a multi-mood axe that spreads and savors each note and run while simultaneously pile-driving its points home. Schuldiner claims the difference in sound this time out signals a return to some old, non-traditional death metal influences.

"My favorites have always been kind of old school metal bands, like KISS, Iron Maiden, and Anvil, rather than other death metal bands. I've always been into technical guitarists like Randy Rhoads and Yngwie Malmsteen; progressive guitar players who can bend a note and feel it rather than blurt out a million notes and a dozen hand taps and it means nothing."

Consequently the guitarist claims that *Individual Thought Patterns* is structured with classic guitar stylings in mind. "There's a lot more breaks on this album, little bursts of scales with stops between runs," he explains. "Lead-wise there's a lot more layering and doubling up of tracks to produce more in the way of harmonics. Things weren't typically structured and there's a more experimental feel to the songs."

Typical of Death's more "experimen-

Kristin Callahan

"I've always been into technical guitarists like Randy Rhoads and Yngwie Malmsteen; progressive guitar players who can bend a note and feel it rather than blurt out a million notes and a dozen hand taps and it means nothing."

CHUCK SCHULDINER of DEATH

tal" stance is the song "Trapped in a Corner," which begins with some high harmonizing and a doubling up of higher notes "which carries into an open-note structure backed by a series of single notes in the background. The song has a lot of chord changes and is definitely a more progressive approach to death metal," according to Schuldiner.

His search for the ultimate death metal guitar finally ended with the acquisition of a custom-designed axe by B.C. Rich.

"It's a Rick Derringer style Stealth that hadn't been made in years but I saw the shape in an old catalogue and had to have it," he says. "I wanted something a lot of people didn't have and it's definitely an awesome shape. The guitar has 24 frets and a single pickup knob for volume. Since I sing as well, I don't have time to get to pedals so I use my volume knob in-between stops. It's a nice, convenient guitar."

He is currently playing through Marshall cabinets and using a Marshall Valvestate, "which I think sounds fucking killer. It has the heaviness and the punch and, above all, the clarity which is crucial when there's a lot of double picking going on." While touring Death plans to add a Marshall 100-watt and, for effects, a DigiTech DSP-256XL as an adjunct to the band's trademark rhythms.

Chuck Schuldiner is a self-taught guitarist and, aesthetically speaking, feels that is the way for guitarists to learn the ropes.

"It helps to be your own person to learn on your own. It's helped me stay natural rather than mechanical as a guitar player. It can't hurt to take lessons and I'm sure taking lessons would have helped me out in some ways. I don't know the name of the scales I play but I have a decent ear and that pretty much helps me to determine if what I'm playing is in tune and any good."

He considers Death's unpredictable approach a by-product of the band's longevity on the scene. "Because we started in '83, in the early stages of death metal, we had time to create a sound of our own rather than becoming part of what you have now; a million bands out there playing in one direction and sounding like every other band."

And it is that trait that Schuldiner feels has led "to a stagnant death metal scene.

"The scene definitely needs bands that are doing something different and I know how important it is to keep Death going in a creatively strong direction. Because I don't want Death to be the band that people will say, 'Well, their first few LPs were okay but now they suck.'"

Kristin Callahan

ANDREAS KISSER

Continued from page 14

there's the fast stuff but there's some industrial and otherwise non-death metal things going on as well. Both of those songs are a sign that the band is growing and striving to be more than just another death metal band."

Flashing backward, Kisser sees the song "Beneath the Remains" as another example of Sepultura's smart attack. "That song was meant as a kind of introduction to the rest of the album," he explains, "something that would prepare people for what would come next. So I used a variety of guitar styles. There was the fast thing at the beginning, then the heavy, slower passages. It's a fast song, not too long. It's funny, I listen to that song and our early albums now and think we were really doing some weird shit at that time. We're not doing that now.

"But it's not like we've given up on the idea of playing fast and hard. The fast stuff will always be there. The only difference is that now, once we get the fast guitar parts down we're thinking, 'Well okay, what comes next?'"

Andreas Kisser's arsenal of choice to date has included two guitars, the Charvel/Jackson and a Charvel Randy Rhoads model. He also carries a Marshall 800 and an ADA preamp. He uses an EMG to "create that full, heavy sound" and an effects bag that includes ART for delays and clean channels.

"I use effects on some leads but not all that much. I do a lot of messing around with them in the studio and will experiment with some things on the next album."

Kisser's guitar influences run the gamut of speed and traditional metal axe slingers. "I'm a big fan of [Metallica's] James Hetfield, especially the early stuff from *Kill 'Em All*. I love the way he picks the rhythm. I've always been a big fan of the guitar playing in Kreator and I think Gary Holt from Exodus is great at leads and technical playing.

"Randy Rhoads, Tony Iommi and Jimmy Page are also big influences of mine. I know that's kind of ancient history to a lot of death metal guitarists but that's the stuff you have to be situated in, historically, so you don't end up just repeating all the things that [have] come before.

"If you're serious about being a death metal guitar player you've got to know your history," concludes Kisser. "You can't just pick up the latest Sepultura album and think that's all you need to know. Because there's a lot more to death metal than just us."

ALLEN WEST of OBITUARY

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metal. "For me the Ibanez with the basic Strat shape is great. It gives me the support I need for good chord sounds and an overall heavy sound that I like. It also stays in tune real well. With the Ibanez you just buy it and it's ready to play."

West surrounds his axe with D'Addario strings, a 100-watt Marshall head, Rat distortion, a Rocktron Hush 2 system, and isn't particular about his pickups. "Any kind of good pickups will give you a heavy sound. What I think gives a good sound is the Marshall head," he says.

According to the guitarist, Obituary's latest, *The End Complete* ("which did okay but not what the band expected"), is a good example of where the band is going musically. "In just about every way we're playing more," he says. "Instead of just holding the same notes we're going through a lot more changes and getting into a lot more fast picking. What the band is doing now is combining speed

Frank Forcino

and technology and going toward a mix of death metal and an alternative kind of music.

"There's even more changes involved in the new material we're working on now," he reports. "There's more rhythm changes than we've ever had before. We're not just sticking to one rhythm and then coming back to it—that gets real predictable. Our new songs will have us switching to different rhythms all the way through."

Whenever he's conducting a guitar clinic West puts to rest the notion that death metal does not take much in the way of guitar smarts. "Death metal is just like any other kind of music," he asserts. "Some of it is pretty progressive stuff and takes a lot of skill to play, while some of it is real basic and is not that difficult to learn. But to play fast and to play creative at the same time is not easy. It's harder to play than your basic rock'n'roll.

"And it's definitely harder than playing 'Smoke on the Water,'" he laughs.

Trey Azagthoth

Lynn McAfee

Angel

by John Stix

"Brutal" is the word most often associated with Morbid Angel's brand of death metal. Not so for their guitarist Trey Azagthoth. He much prefers rhythm, groove and melody. "I've concentrated my whole career on rhythms," he explains. "I want a melody that stands on its own on a piano or saxophone. It's a melody and it doesn't just need a distortion guitar to make it come out. Every song on *Covenant* [their third recording and first for Giant] is individual. Every song has a handful of riffs that are memorable. It's not just a bunch of slop—it's feeling. You might as well orchestrate 'Rapture.' It has something that can be orchestrated. It has dynamics, wave, groove. It's technical but that doesn't mean anything. You can noodle really fast and nobody else could play it, but it might leave you cold. This music has that wave and the groove. That's the main thing." Who's got it and who doesn't, according to the ears of Trey Azagthoth, is what we found out in the Listening Room.

"Mars"
from Holst's *The Planets*
Mata/Dallas Symphony Orchestra
(Pro Arte)

TREY: Is this a movie soundtrack? Sounds like a *Star Wars* soundtrack. Sounds heavy, definitely dynamic. It's got power. It has that kind of feeling where you see the spaceships. That's what I see. It doesn't sound like anything Mozart would write. It's of a style that I wouldn't listen to that much.

This was "Mars," written well before *Star Wars*.

TREY: That's great. I had no idea it was supposed to be about planets. That's what it sounds like—it sounds good. It's a style of classical music which is not what hits me. I don't know what else to say about it. Mozart is the greatest. To me he does more with his music than anybody else and it doesn't leave me bored. Some composers might be brilliant but the feeling and the vision I don't get [from anyone else]. Mozart has rhythm. Our music has rhythm and there's very few bands these days that even know what rhythm is. Rhythm was forgotten. Back in the days of Judas Priest's live *Unleashed in the East*, UFO's *Strangers in the Night Live*, Black Sabbath, Van Halen...they had rhythms. They weren't just solos and lead vocals. They actually had rhythms, and for me a song has to have a good rhythm to have any substance, to have a good foundation for a lead to be on top of.

Tell me about your love for Mozart.

TREY: It's hard to get technical about Mozart. I listen to it and enjoy him because he covers so much ground. He didn't seem limited at all. He did everything from a harpsichord piece to a giant orchestration opera. I get so much feeling out of Mozart's stuff. The way he has one instrument passage fade into another one. It seemed like he chose the perfect instrument to play each part. And each song was an individual song—it stood on its own, it had its own characteristics. They all pretty much were Mozart songs but it wasn't like if you heard one you heard them all. You could have 10 different Mozart songs and they would cover a great range. I really enjoy that. I like the way it sounds. I judge music by how it comes out of the speakers. I don't care what anybody else thinks about it, I don't care what the hype is. If it doesn't come out of the speakers and do something to my spirit, then it's nothing for me—it doesn't mean anything. I listen to Mozart's music and it just seems so divine. It seems beyond the human.

"Mean Street"
Fair Warning
Van Halen
(Warner Bros.)

TREY: First of all, Van Halen is my ultimate god, right there with Jimi Hendrix on the basis of innovation, feeling and technique. Everyone else was playing Strats with single coils and Gibsons with humbuckers but he said, "I want to have a bar but I don't want to have a single-coil sound." So he takes a chisel and routes out his guitar and makes this kind of bar. The guy is a god and everyone else that does things like him is just an imitation. This guy doesn't write out his solos, he just feels every single note. He almost closes his eyes and feels. He's playing with a spirit. The human is just a shell, the physical aspect; it's not near as important. The feeling, the soul, that's what comes in. The guy just makes his guitar talk. He turns it into a living thing. It's not just the fact that he is fast or he does weird, flashy technique but it's the fact that he's a thinker. He's an individual. He's a genius. He's a leader. This song has total innovation in the intro. The harmonic thing? He said he was trying to get the feeling of a funk bass. He probably sat in his room and had a pile of cigarettes and a couple of beers and was just thinking, "Man, this is insane." It wasn't like he read a book and learned how to do it. He just picked up his instrument and plugged it in and went off. It just came out.

For the sound on this song he used a flanger. A lot of people use effects in different ways but he used them as such a key enhancement. The way he brought in the flanger, mainly in "Unchained," and a little bit in this, too—the sound is so warm. He used passive pickups. He went for the original sound with a distortion box, humbucker pickup and a Marshall type tube head. It was all very real, very down-to-earth, very natural. Everybody was thinking, "How in the hell did you get that sound?" but they didn't realize it wasn't just his equipment—it was him. It was his attack, his manipulation of the strings.

This song is brilliant. The rhythms are phenomenal. It takes a lot of feeling to play that intro. You could play it staccato but it's not that; it's got that groove. He is a master of groove; there are a lot of guitar players that don't have any groove; they are all mechanical like a machine. This guy wasn't so worried about making every note perfect. He makes a few mistakes in some solos but it didn't matter. It was the performance. The feeling was captured there and it was phenomenal. I respect the fact that the dude went in there and wanted to get a live sound. He didn't want to do a lot of overdubs. I heard on the first album he didn't do many overdubs. He didn't want to. He didn't know anything about it. He didn't know anything about the studio. He just knew that he was a guitar player and he just wanted to go off and have a good time. He had a lot of ideas and he wasn't afraid to do something new. He wasn't afraid of everyone saying, "That's stupid" or "No one will like that, it's too weird." He did it for himself. He played what he felt and he rules! I don't know what else to say about it. He's a master.

"Hell Awaits"
Decade of Aggression
Slayer
(Def American)

TREY: The album—the song—is a monument of speed metal. Kind of death metal, but not as much death as a real hard speed metal. Very aggressive. When that came out I was very into it. It gave me a lot of inspiration. It was straightforward stuff with good rhythms. They are a band that still has good rhythms to this day. Just like the first two albums had good rhythms with basically wild-sounding solos, I think this album or *Reign in Blood* is where Jeff Hanneman stepped up to the plate. On one of them his solos with a wah-wah were perfect. On this album, basically it was super speed and good riffs—memorable riffs that you could hum. They weren't static coming out of the speakers. "At Dawn They Sleep" was a masterpiece. That was on this album, too.

This is the live album.

TREY: I haven't heard this one. This song was definitely when Slayer were com-

pletely ruling in their field. They changed a little bit, maybe just because they did so many albums and they wanted to change. When the *Hell Awaits* album came out it was something that everyone was looking forward to and it came out and gave everybody what they wanted. It gave me what I wanted. It was furious, exciting, and it was still new. It was memorable. I think it was a milestone; almost but not quite a good foundation album for death metal. The only reason why I say it's not death metal is the feel of the drums. Death metal is the most extreme form of music, and I mean *music*, I don't mean noise. The drumming is like galloping horses. That was never Slayer's style but they had a lot of colors of death metal, like in the solos, the way they were on stage. Their shows were very brutal. They were almost death metal but more like a furious speed metal. It's got some pretty chaotic-sounding leads. Their lead style got better as they progressed. On this live version of the song I feel the mix is in some ways good for live and in other ways when a lead comes in there's no rhythm. The rhythm is swallowed. That's not good for a two-guitar band. For Kerry King to have all those spikes and arm bands—I could not play a good solo like that because my arms would swell up. I'm sure it's the same thing for him. The solos fit the music. Live albums can't sound that good unless you go back into the studio and redo stuff. I think Judas Priest's *Unleashed in the East* was probably the best-sounding heavy metal live album ever put out. This is definitely live. Maybe that's what they want. I would think they would have a little more rhythms underneath the solos and the vocals shouldn't be quite as loud in the mix. The vocals are not as important in this kind of music as the guitar. Guitar is the most important thing in metal. Just like rock'n'roll *is* guitar. If the guitar is no good, the band is no good. It doesn't matter how good the vocalist is or how good the soloist is—if there is no good rhythm structure, it sucks. It's limited.

"Overactive Imagination"
Individual Thought Patterns
Death
(Relativity)
TREY: Sounds like a Scott Burns mix. This is the other side of death metal. This is the furthest thing from the Morbid Angel style of death metal. This is the music where rhythm and the guitar sound don't seem to mean anything either. This is the music where all that matters is that it comes out of the speakers like noise— that's what their interpretation of brutality is. They are probably just pecking on their instruments and to me, brutality guitar-wise is attacking and manipulating the instrument. Attacking it and picking. The static and grind is from picking really fast, not from the sound. Right off the bat the guitar sound is the opposite end of warm; it's cold, shallow, and tiny. It's chintzy sounding. It sounds like Obituary vocals.
This is Death.
TREY: They are probably both ripping each other off. I'm not slagging them—they are just doing another thing. If that's death metal then we're not death metal. But I think our music is way more death metal. This is ridiculous because it's just a bunch of noise and the sound is noisy. I like growling vocals. His vocals sound pretty good. I think Obituary vocals sound pretty good as far as the feeling. This mix is ridiculous. I cannot believe that anybody thinks that's good. It's the opposite of heavy. Heavy is warm and full and big. This just sounds like static, swarm-of-bees guitars. The drum mix is a bit heavier than some of the Scott Burns mixes. Scott Burns goes for one kind of mix for everything he does. He's got the typewriter bass note sound. This mix, this sound and style of music has no rhythm, no real feeling. It's basically grunge. It's people that don't want there to be rhythmic music. They think death metal is supposed to be just grunge and real simple. That's fine if that's what you want to do. But I listen to that and I'd throw that out the fuckin' window.

"Violet Vortex (intro)/Ride"
The Ethereal Mirror
Cathedral
(Columbia)
TREY: Obviously they are not really going for originality—something like what Mozart would do—or trying to give the listener something new. Not trying to start trends. I've heard riffs like that done a million times before. The vocals don't do anything for me; they sound generic.
It's Cathedral.
TREY: I think it's stupid and it's bland. It's basically people on instruments. I think all these bands should take a couple of tabs of acid and find themselves and see if there is a god inside of their shell besides just the human, and maybe let that play the instruments. To me that just sounds like drivel.

"Savage"
Speed Metal Symphony
Cacophony
(Shrapnel)
TREY: Cacophony were two phenomenal, beautiful, killer guitar players: Jason Becker and Marty Friedman. Excellent

Continued on page 107

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SLOWLY WE ROT

The slow, creaking 8th notes in the beginning section outline an A minor tonality with an added flat five (A B C D E♭ E F G). There's actually no 3rd (C) present, but the F and G naturals point unequivocally to A minor. This is a true "introduction" in that it is not heard from again—in any form or variation. The verse moves to E as its tonal center, using a chromatic power-chord scheme to support the vocals.

Note the footnote that explains the omission of the lyrics. When we contacted Obituary for a lyric sheet (we can decipher anything played on a guitar, but *these* vocals? *Whew!*) they explained that the lyrics changed every time and even *they* weren't sure what was being said. Sometimes it wasn't words at all, but vocal sounds that vaguely sounded like recognizable words. The words you think you can recognize often yield interesting results. For example, in one passage I hear "*Volleyball, join me, slowly we rot.*" In this way the vocals act more as another instrument or texture than as a narrative device. The unintelligible vocals also contribute to the anguished sound of our slowly rotting hero.

There are two solos here, the first being an exercise in trem bar anarchy (sounding like the cries of tortured horses), the second a flurry of slurred and picked notes. Neither solo is melodically based; the single-note playing provides a textural effect, and the techniques are more important than individual notes. The ending section is in yet another chromatic power-chord scheme, different than the one heard before. "Fast and furious" are the operative words here.

SUFFER THE CHILDREN

Feel changes are what this song is all about. There's no guitar solo, but the quick shifts between tempos and feel make mastering the rhythm part as difficult as the speediest of picking frenzies. A quick glance at the opening chord symbols tells you that this is a chromatic power-chord scheme, and the 8th-two 16ths rhythms reveal the familiar gallop device. This texture takes us through the verses.

The first feel change comes just after Coda I, where the guitar now plays quarters and 8ths, rather than 8ths and 16ths. But what really changes the feel is the drums. It's the same tempo—the quarter notes come at the same rate, but there's less activity between the beats, especially in the drums. Then on the lyric "*...farce,*" the riff is continued while the drums go back to the original double-time feel.

Two bars before the third verse we hear a meter change to 3/4 before the shift back to an up-tempo 4/4 for verses three, four, and five. The half-time figure that provides the accompaniment for verse six features the root-tritone axis (E-B♭), a speed-metal staple. The F5 chord on beat 4 gives the entire phrase a Locrian (E F G A B♭ C D) flavor. Rhythm Figure 6 has the drums threatening to push the groove back to a double-time feel, but the half-time feel of the guitars prevails by verse six. The outro has a nice interplay where the guitars are in a half-time feel and the drums are primarily in a double-time groove.

INNER SANCTUM

The triplet groove that opens "Inner Sanctum" is barely established before it is interrupted with a tempo change and a feel change to a slower straight four. Low power chords in a chromatic scheme are again the order of the day as the song winds through two more feel

Continued on page 107

Joe Giron

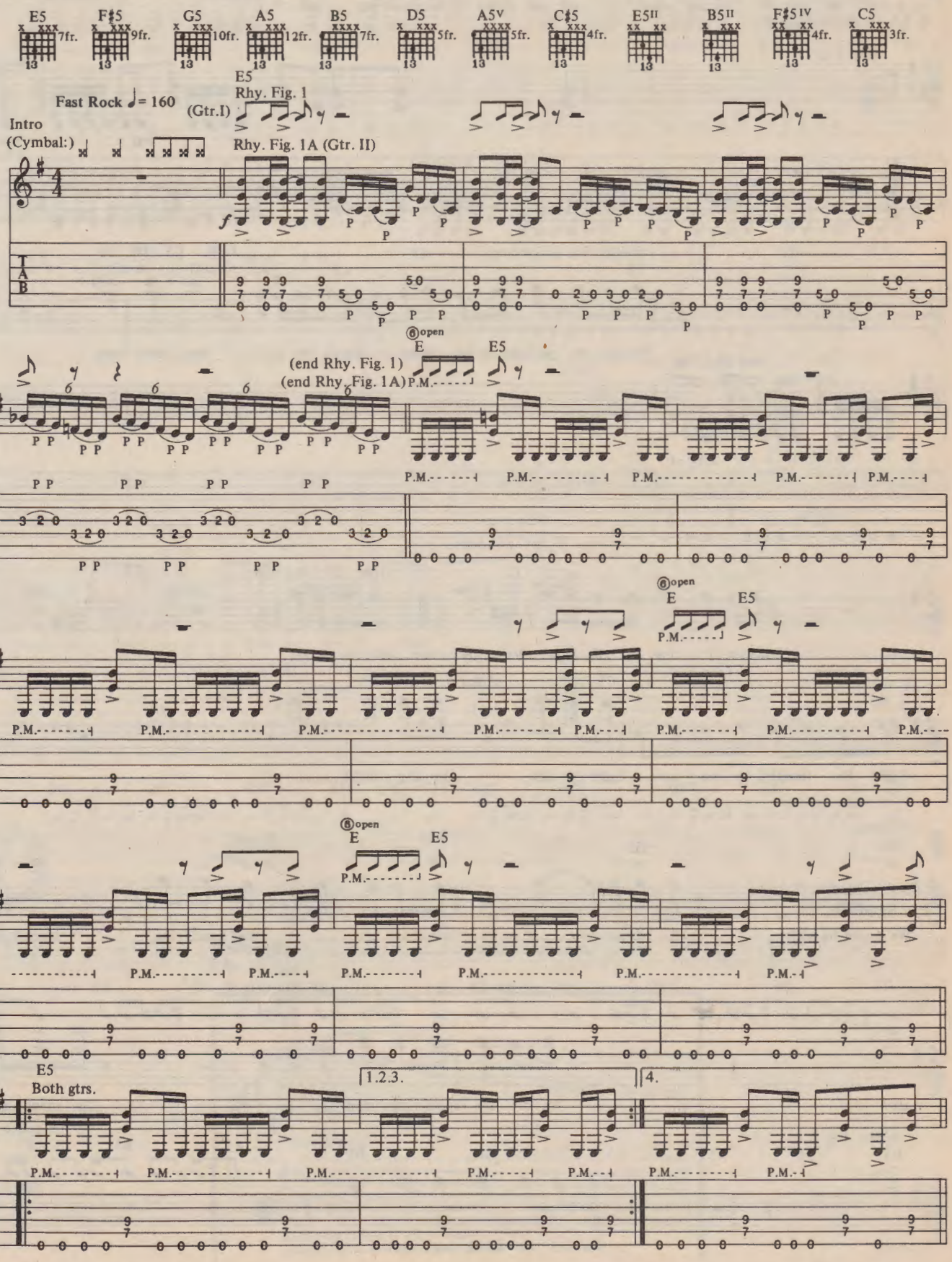
Tablature Explanation page 106

WRECKING CREW

As Recorded by Overkill

(From the album TAKING OVER/Megaforce Records)

Words and Music by Overkill



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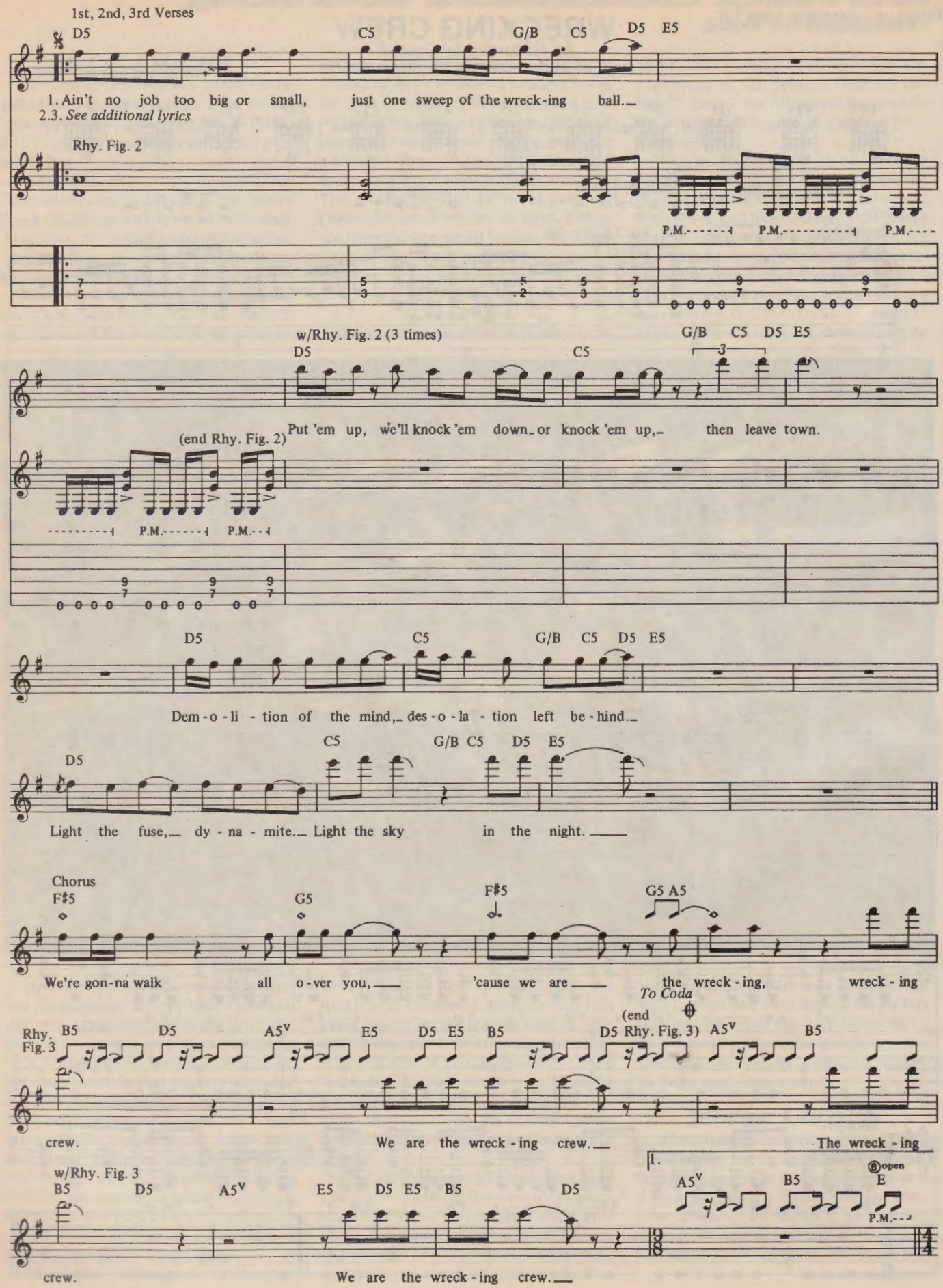
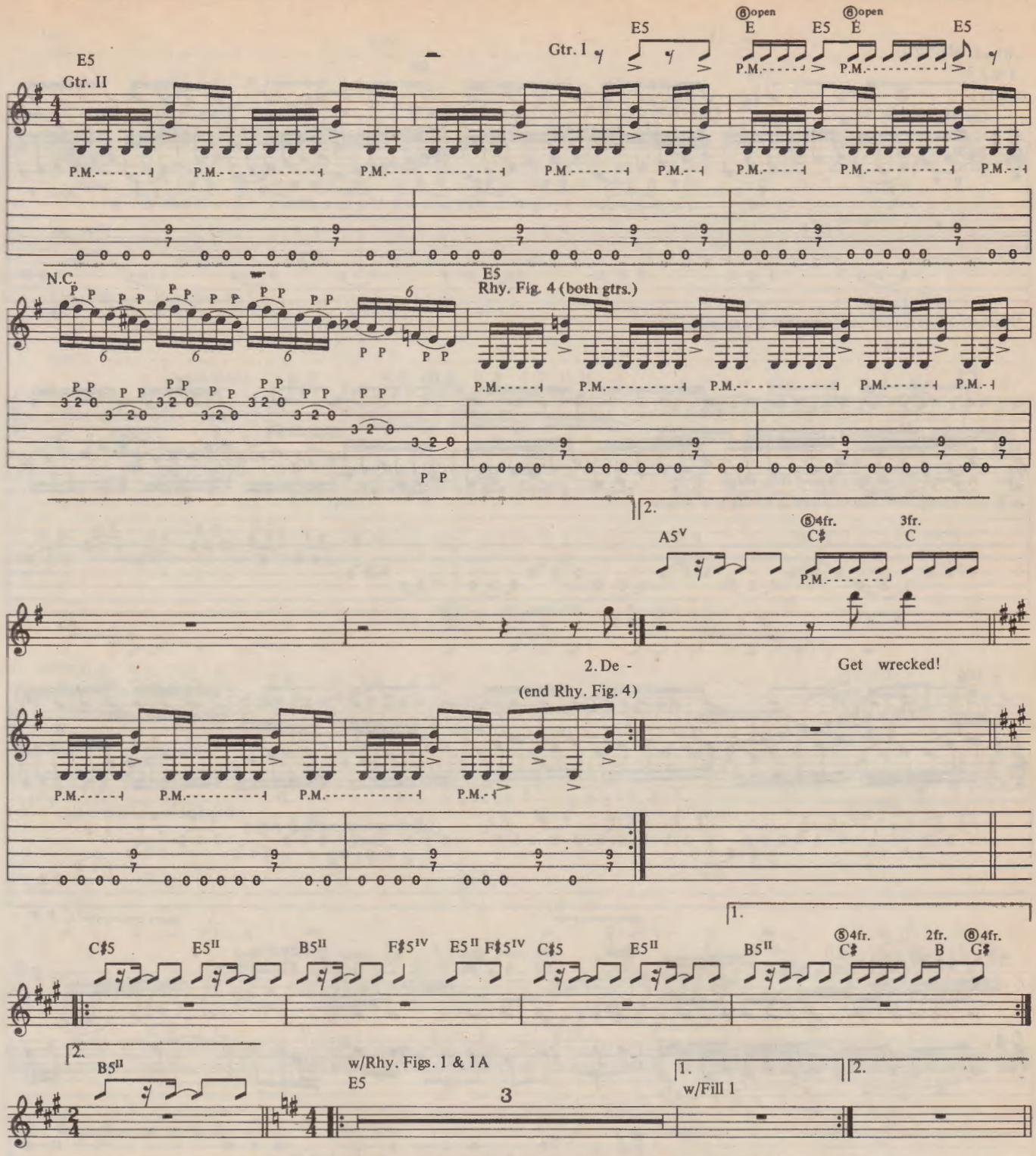
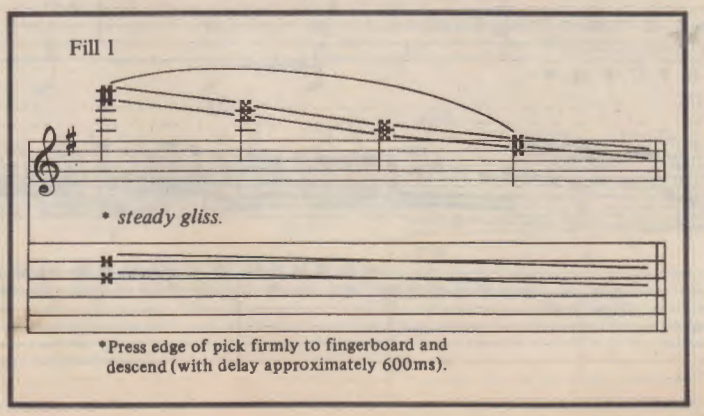
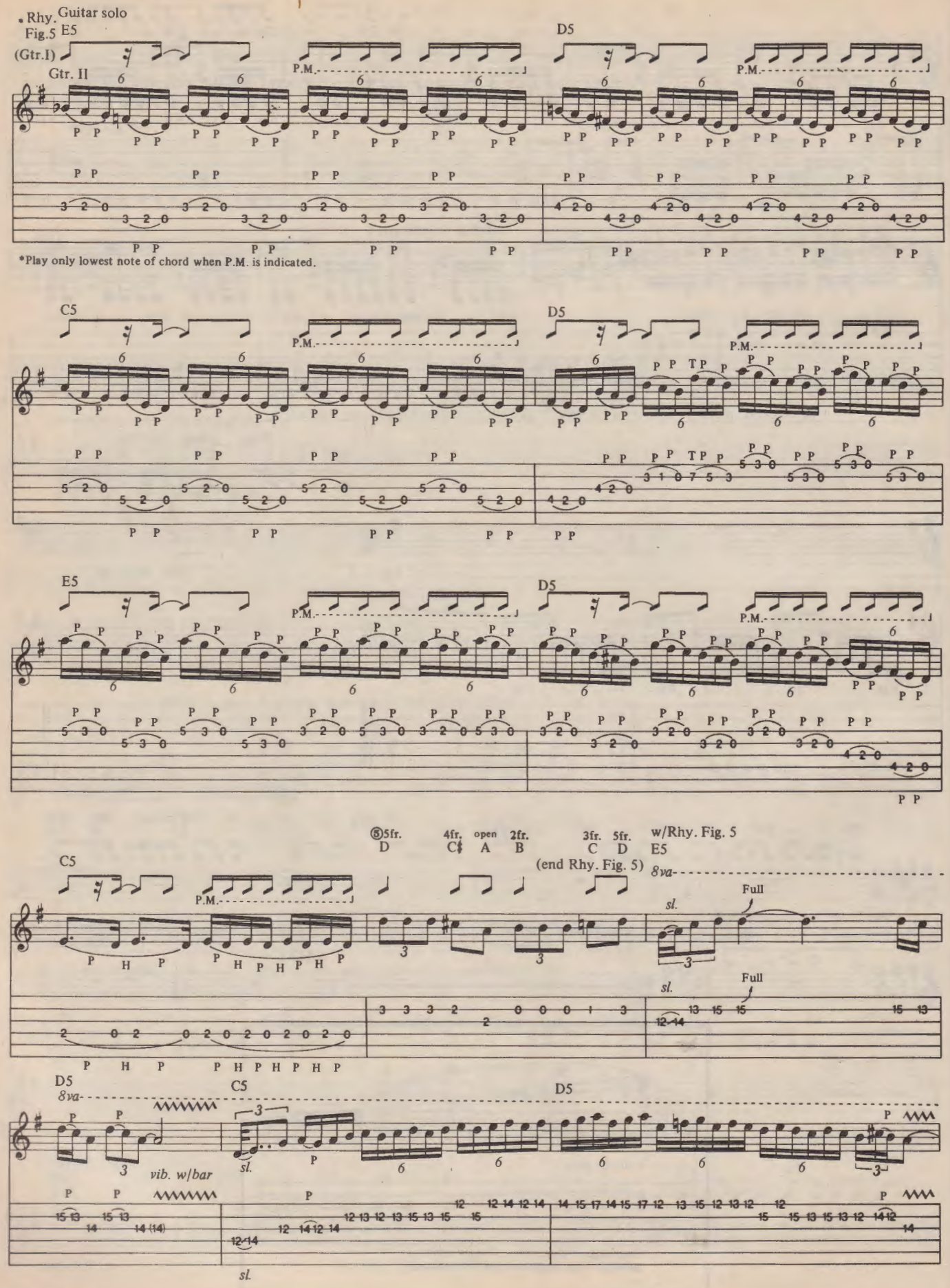
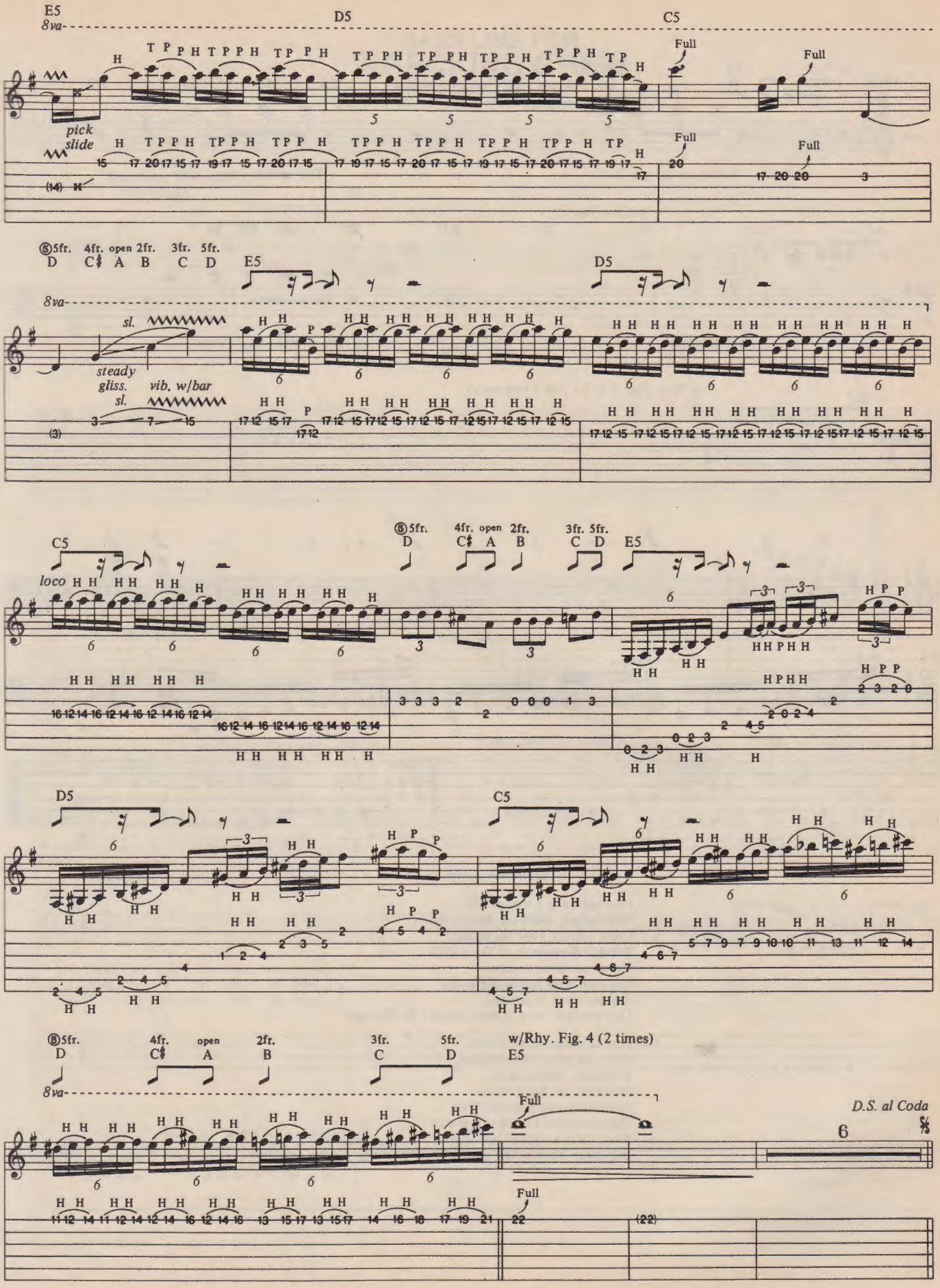
Joe Giron

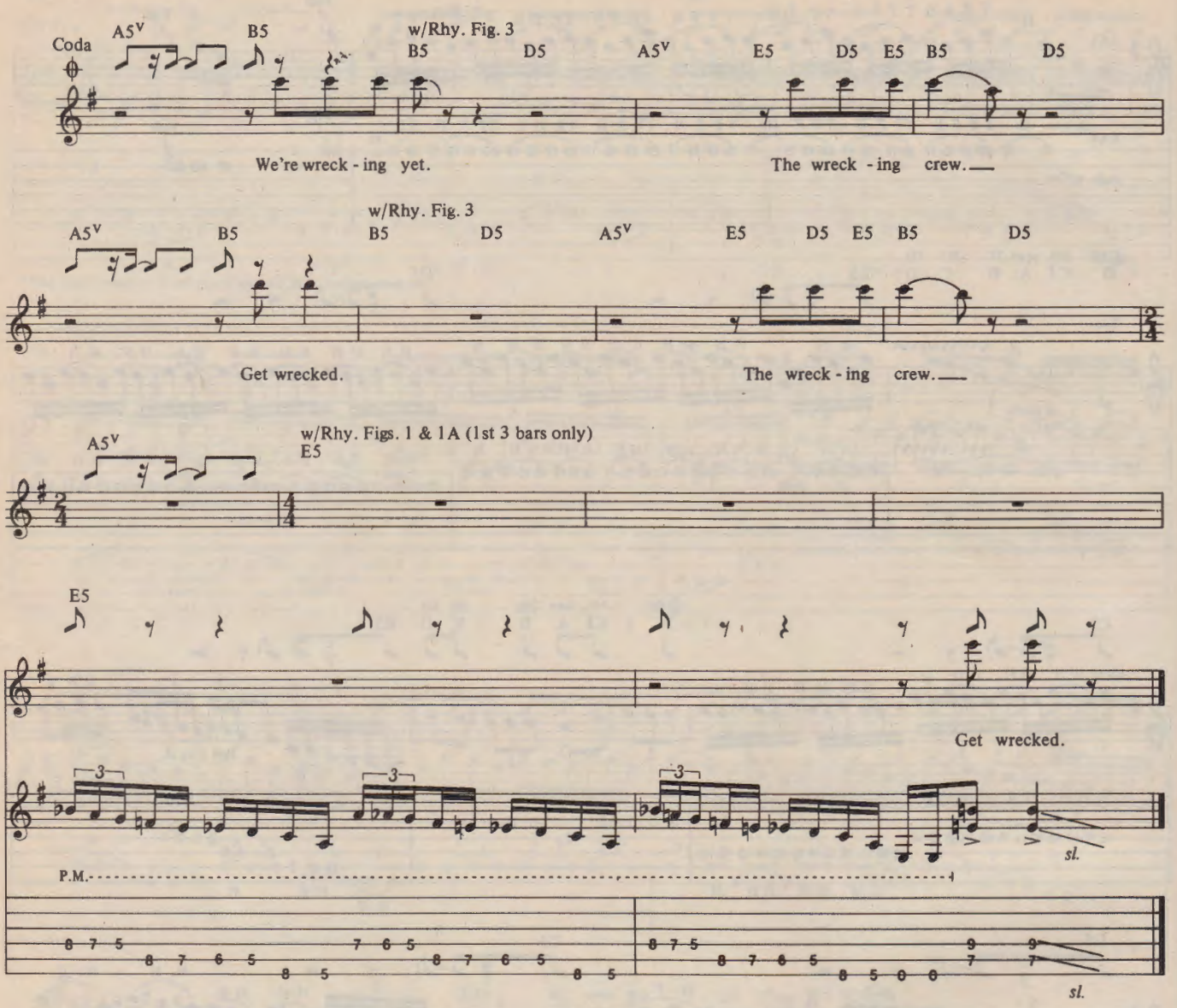

1st, 2nd, 3rd Verses
D5 C5 G/B C5 D5 E5
1. Ain't no job too big or small, just one sweep of the wreck-ing ball.
2.3. See additional lyrics
Rhy. Fig. 2
P.M. P.M. P.M.
w/Rhy. Fig. 2 (3 times)
D5 C5 G/B C5 D5 E5
Put 'em up, we'll knock 'em down or knock 'em up, then leave town.
(end Rhy. Fig. 2)
P.M. P.M.
D5 C5 G/B C5 D5 E5
Dem-o-li-tion of the mind, des-o-la-tion left be-hind.
D5 C5 G/B C5 D5 E5
Light the fuse, dy-na-mite. Light the sky in the night.
Chorus
F♯5 G5 F♯5 G5 A5
We're gon-na walk all o-ver you, 'cause we are the wreck-ing, wreck-ing
To Coda
Rhy. Fig. 3
B5 D5 A5v E5 D5 E5 B5 D5 (end Rhy. Fig. 3) A5v B5
crew. We are the wreck-ing crew.
The wreck-ing
1.
A5v B5 E
open
P.M.
w/Rhy. Fig. 3
B5 D5 A5v E5 D5 E5 B5 D5
crew. We are the wreck-ing crew.


E5
Gtr. II
Gtr. 1
E5
E
E5
E
E5
P.M.
N.C.
E5
Rhy. Fig. 4 (both gtrs.)
2.
A5V
4fr.
C♯
3fr.
C
2. De -
Get wrecked!
(end Rhy. Fig. 4)
1.
C♯5
E5II
B5II
F♯5IV
E5II F♯5IV
C♯5
E5II
B5II
4fr.
C♯
2fr.
B
4fr.
G♯
2.
B5II
w/Rhy. Figs. 1 & 1A
E5
3
1.
w/Fill 1
2.


Fill 1
* steady gliss.
*Press edge of pick firmly to fingerboard and descend (with delay approximately 600ms).


Rhy. Fig.5
Guitar solo
E5
D5
(Gtr.I)
Gtr. II
P.M.
*Play only lowest note of chord when P.M. is indicated.
C5
D5
E5
D5
C5
5fr.
D
4fr.
C♯
open
A
2fr.
B
3fr.
C
5fr.
D
E5
w/Rhy. Fig. 5
(end Rhy. Fig. 5)
8va
Full
sl.
vib. w/bar
D5
C5
D5


E5
8va
D5
C5
pick
slide
Full
Full
Full
Full
5fr. 4fr. open 2fr. 3fr. 5fr.
D C♯ A B C D
E5
D5
8va
sl.
steady
gliss.
vib. w/bar
sl.
C5
loco
5fr. 4fr. open 2fr. 3fr. 5fr.
D C♯ A B C D E5
D5
C5
5fr. 4fr. open 2fr. 3fr. 5fr.
D C♯ A B C D
w/Rhy. Fig. 4 (2 times)
E5
8va
Full
D.S. al Coda
Full
22
(22)



Additional Lyrics

2. Destruction is a way of life.
Destruction, mayhem, havoc, strife.
Crack a smile, hear the sound,
Watch 'em crumble to the ground.
Innocence is no excuse,
Slip your neck inside the noose.
Play in blood, I demand.
This wreckin' crew is outta hand. *(To Chorus)*

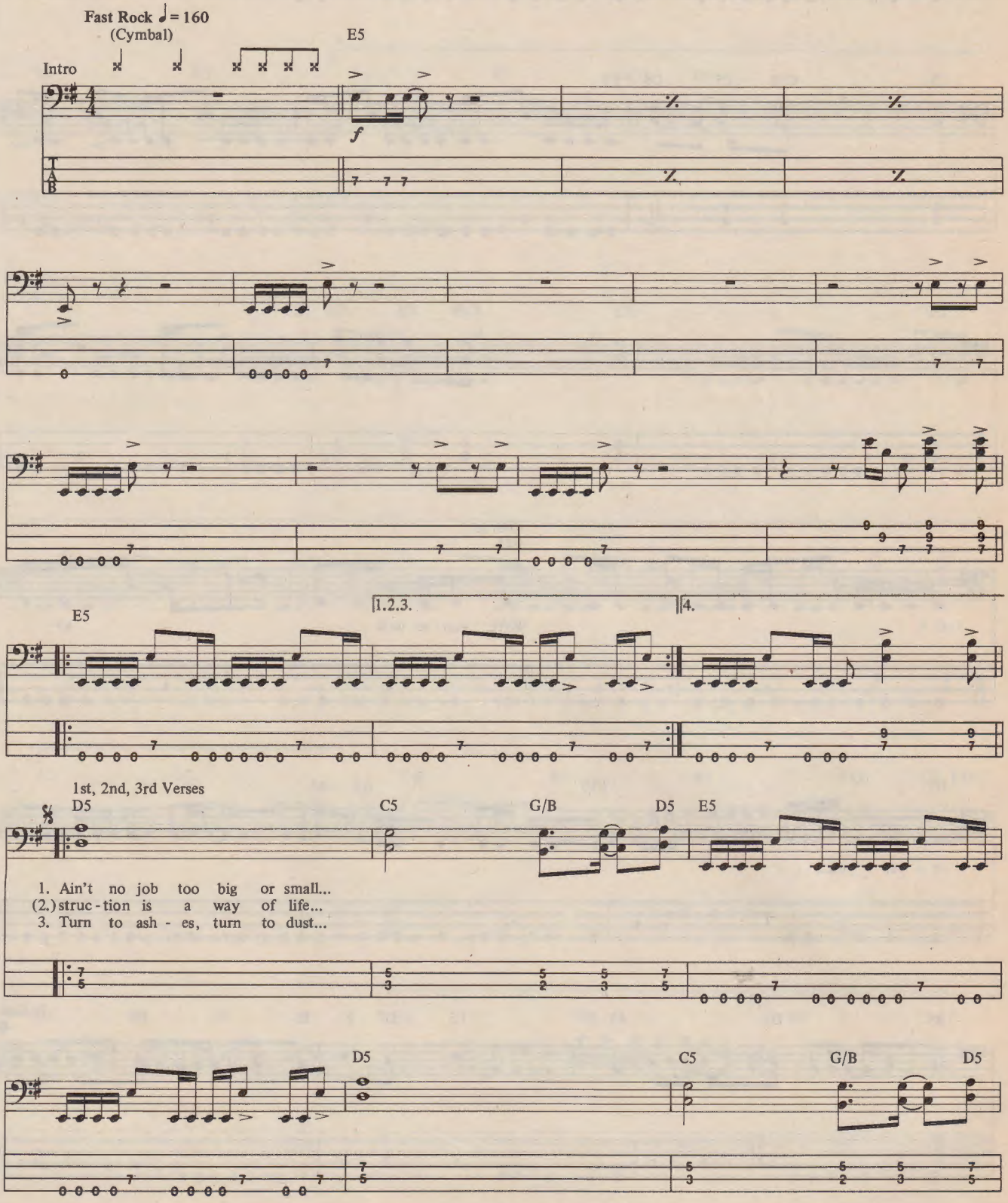
3. Turn to ashes, turn to dust.
We're the ones you can trust.
Evil smile, wicked grin,
Tear it down, begin to sin.
Think that you will end it all,
There's no one left to ball or call.
When there's nothin' left to do
Call upon the wreckin' crew. *(To Chorus)*

BASS LINE FOR
WRECKING CREW

As Recorded by Overkill

(From the album TAKING OVER/Megaforce Records)

Words and Music by Overkill



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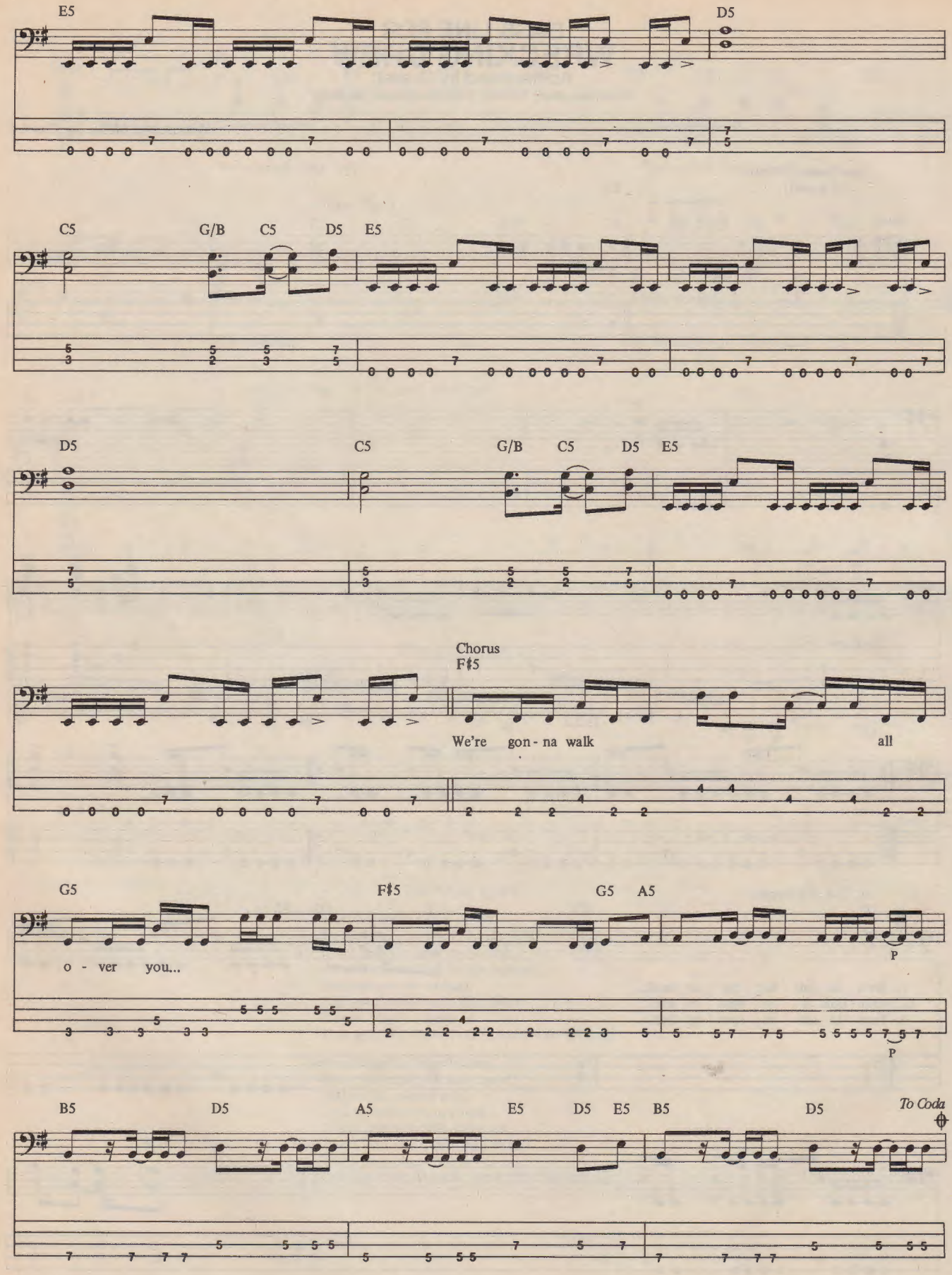
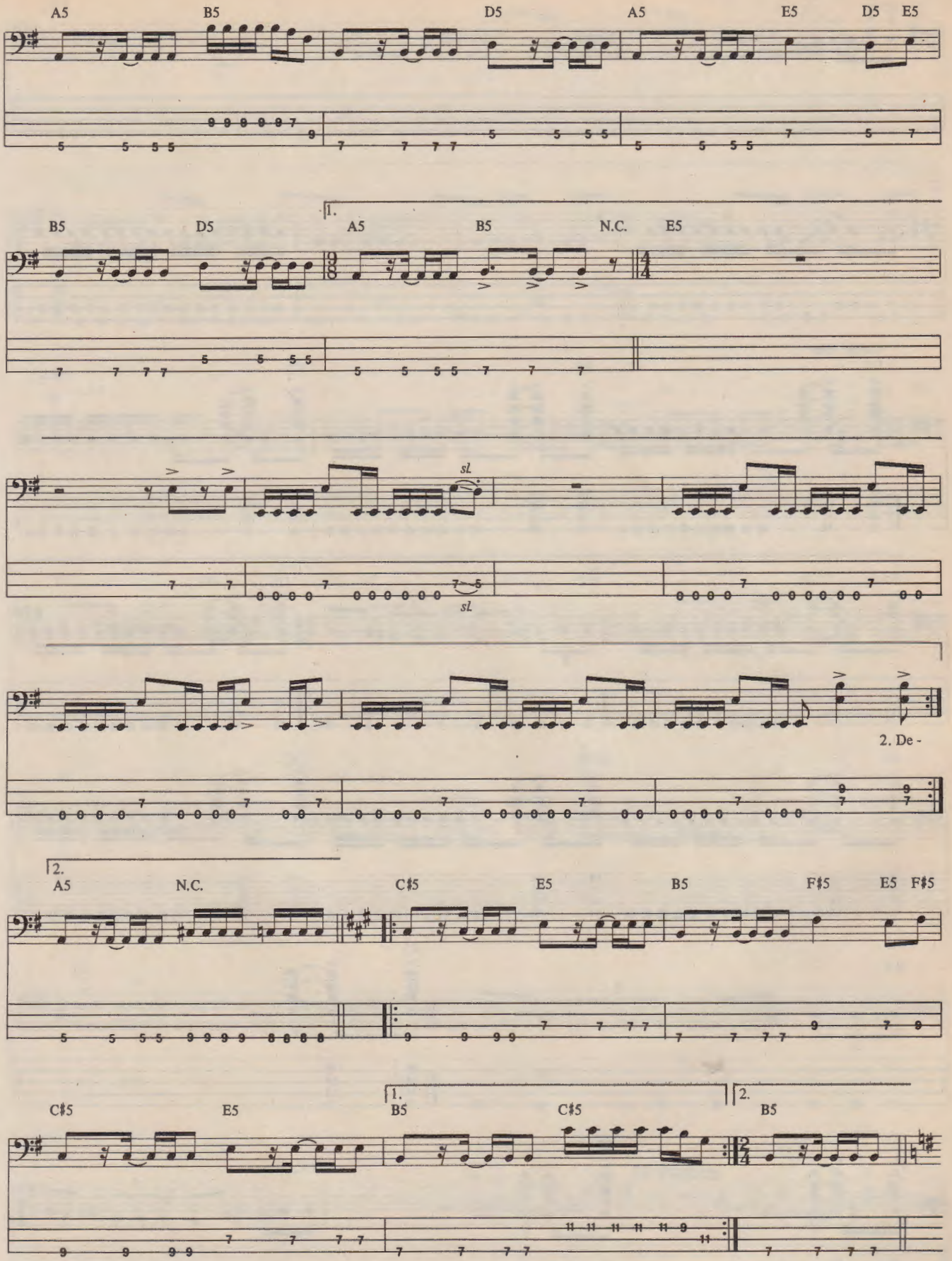
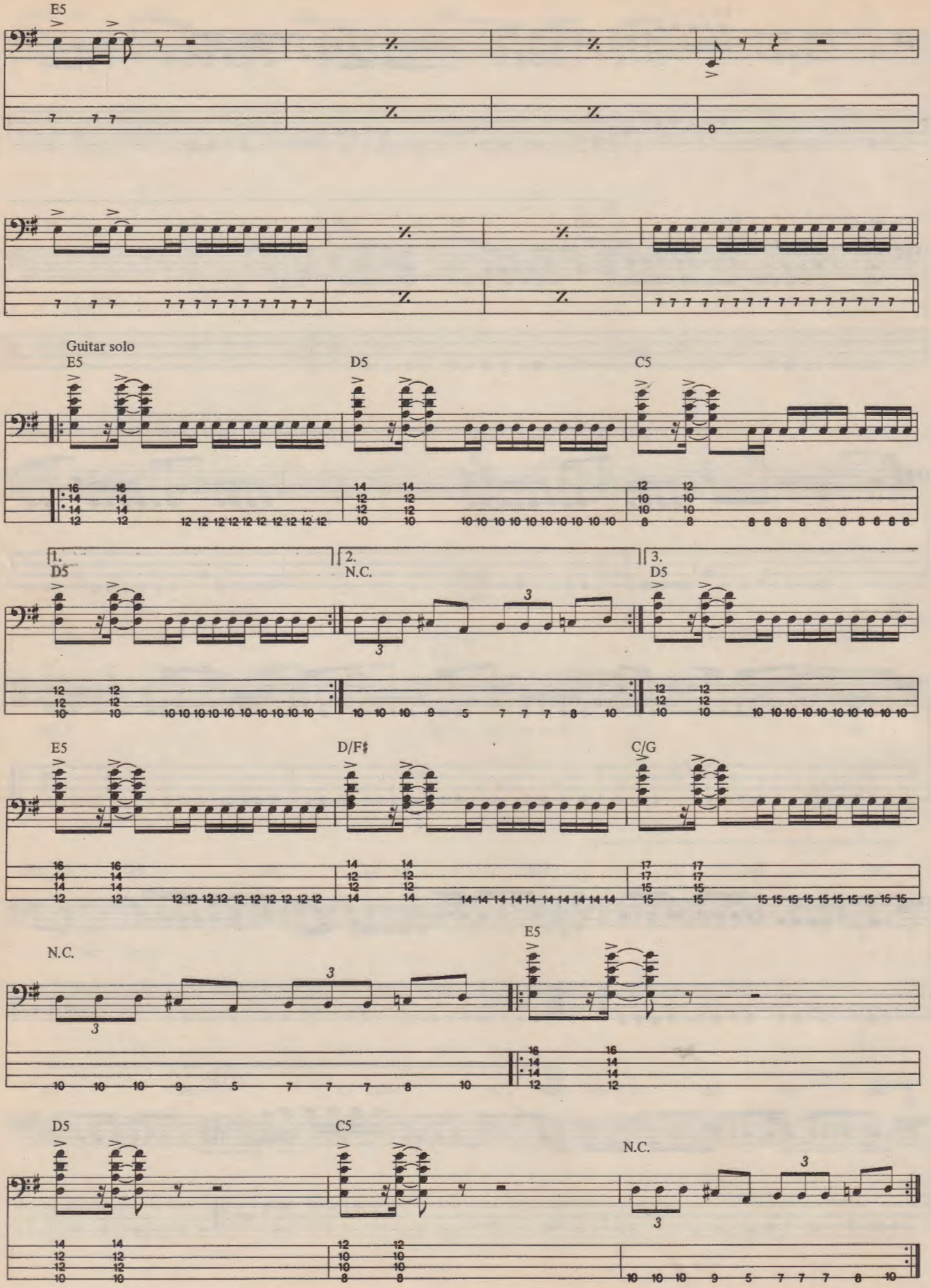
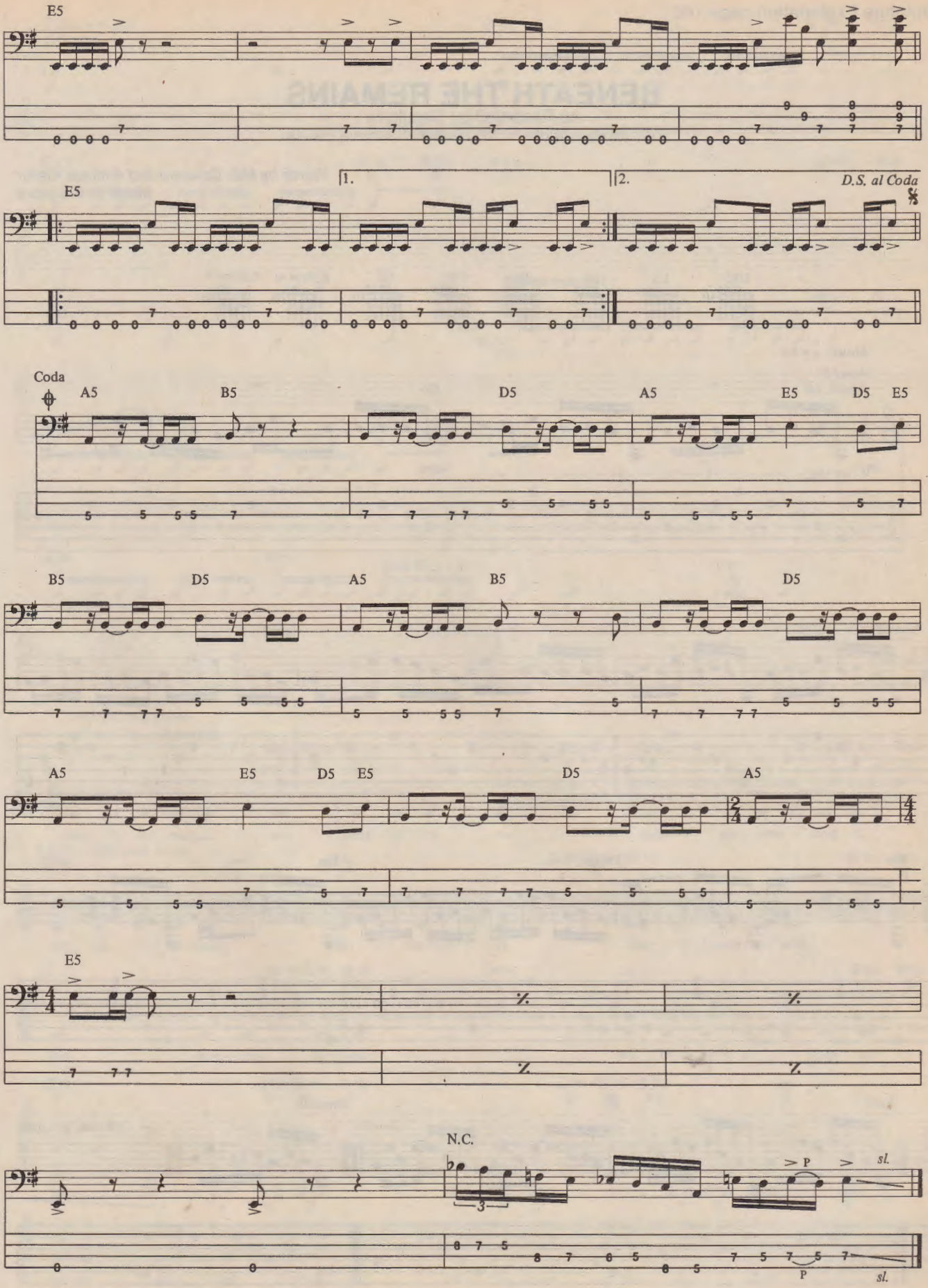

E5
D5
C5
G/B
C5
D5
E5
D5
C5
G/B
C5
D5
E5
Chorus
F♯5
We're gon - na walk
all
G5
F♯5
G5
A5
o - ver you...
P
P
B5
D5
A5
E5
D5
E5
B5
D5
To Coda


A5
B5
D5
A5
E5
D5
E5
B5
D5
1.
A5
B5
N.C.
E5
sl.
sl.
2. De -
2.
A5
N.C.
C♯5
E5
B5
F♯5
E5
F♯5
C♯5
E5
1.
B5
C♯5
2.
B5


E5
Guitar solo
E5
D5
C5
1.
D5
2.
N.C.
3.
D5
E5
D/F♯
C/G
N.C.
E5
D5
C5
N.C.


E5
E5
1.
2.
D.S. al Coda
Coda
A5
B5
D5
A5
E5
D5
E5
B5
D5
A5
B5
D5
A5
E5
D5
E5
D5
A5
E5
N.C.
P
sl.
P
sl.

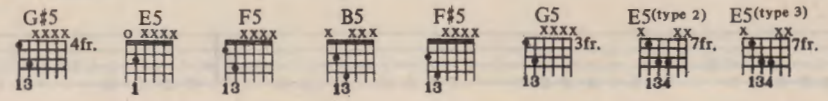
Tablature Explanation page 106

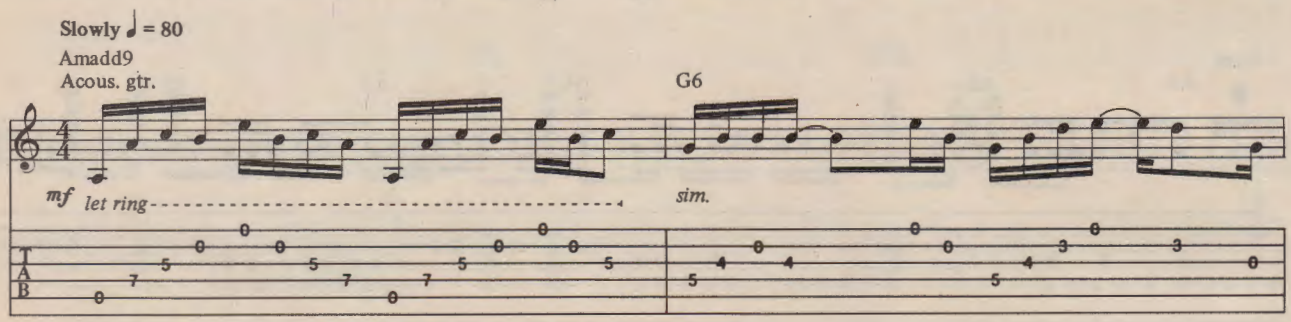
BENEATH THE REMAINS

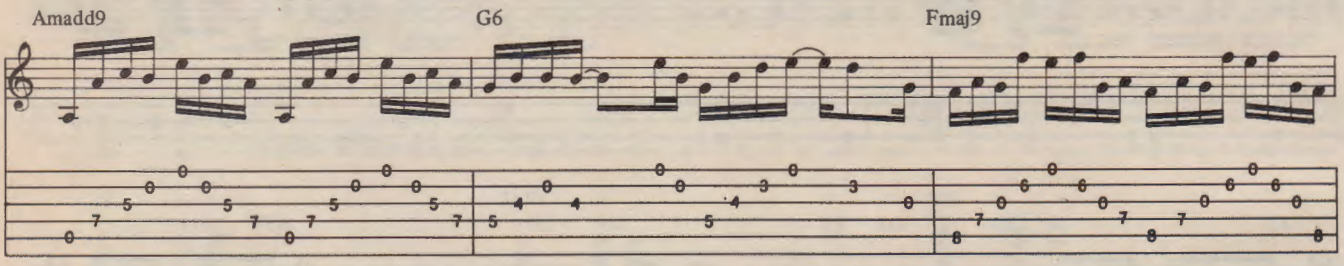
As Recorded by Sepultura

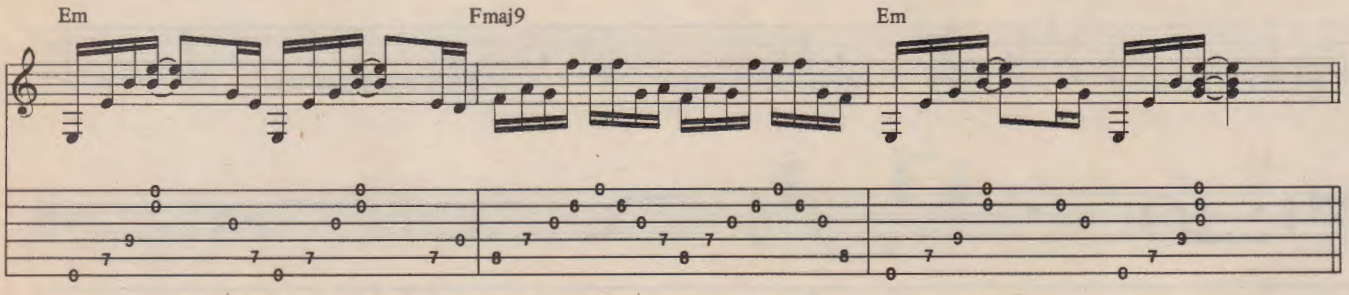
(From the album BENEATH THE REMAINS/Roadrunner Records)

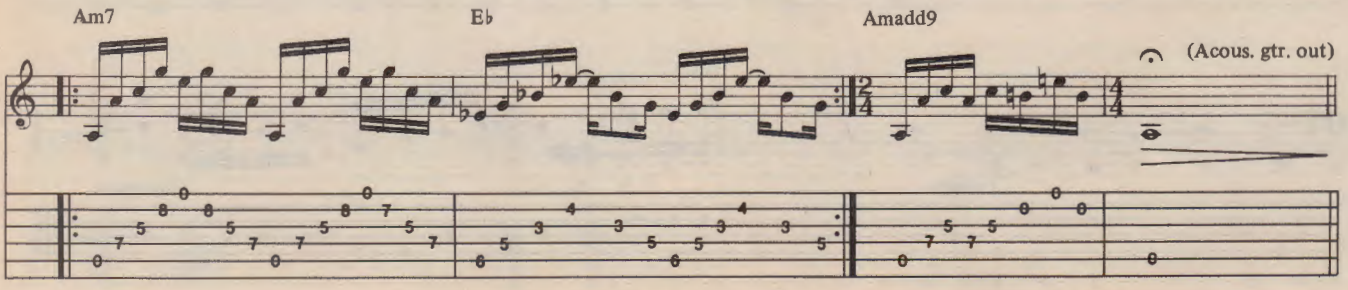
Words by Max Cavalera and Andreas Kisser
Music by Sepultura











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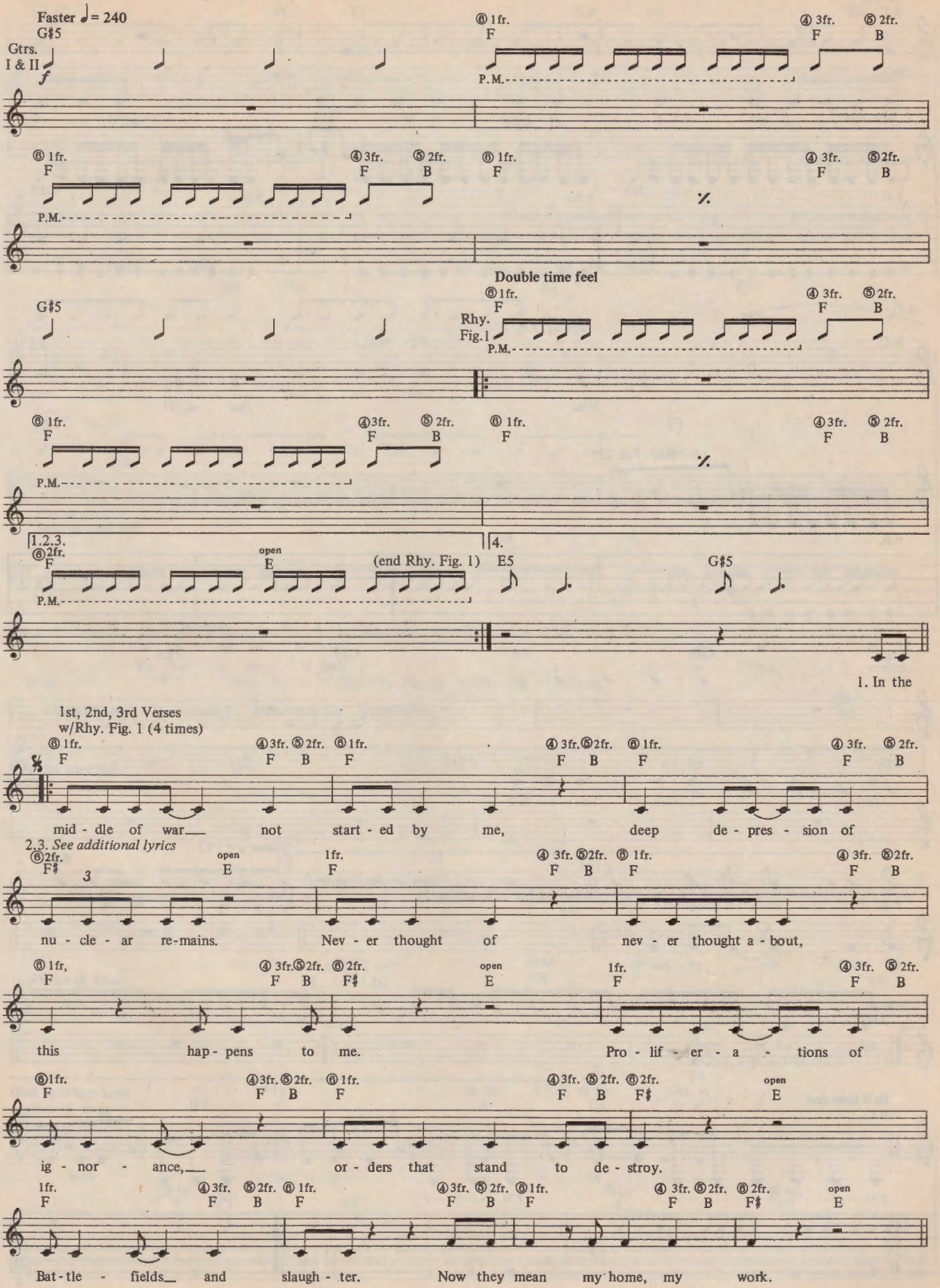
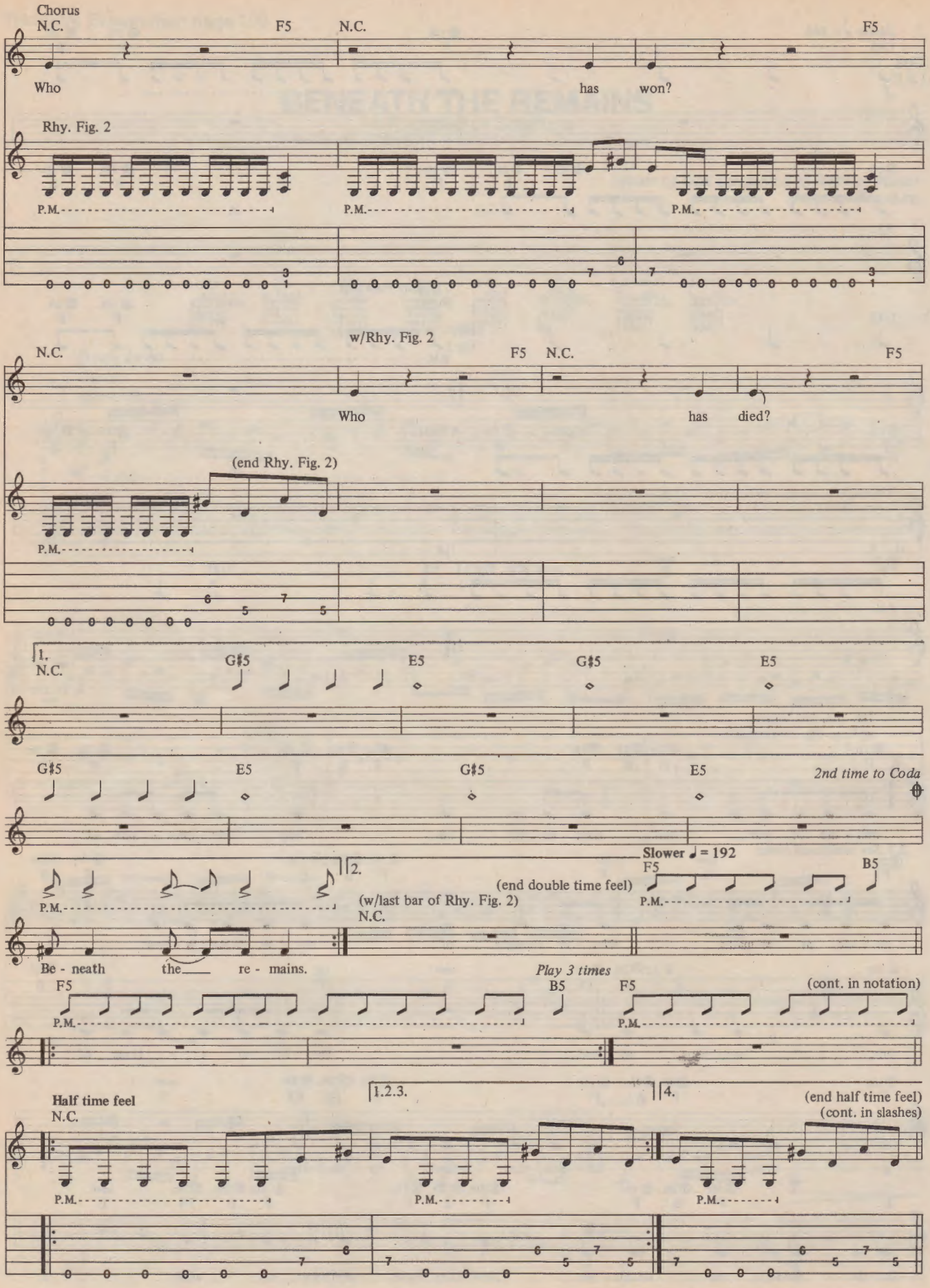
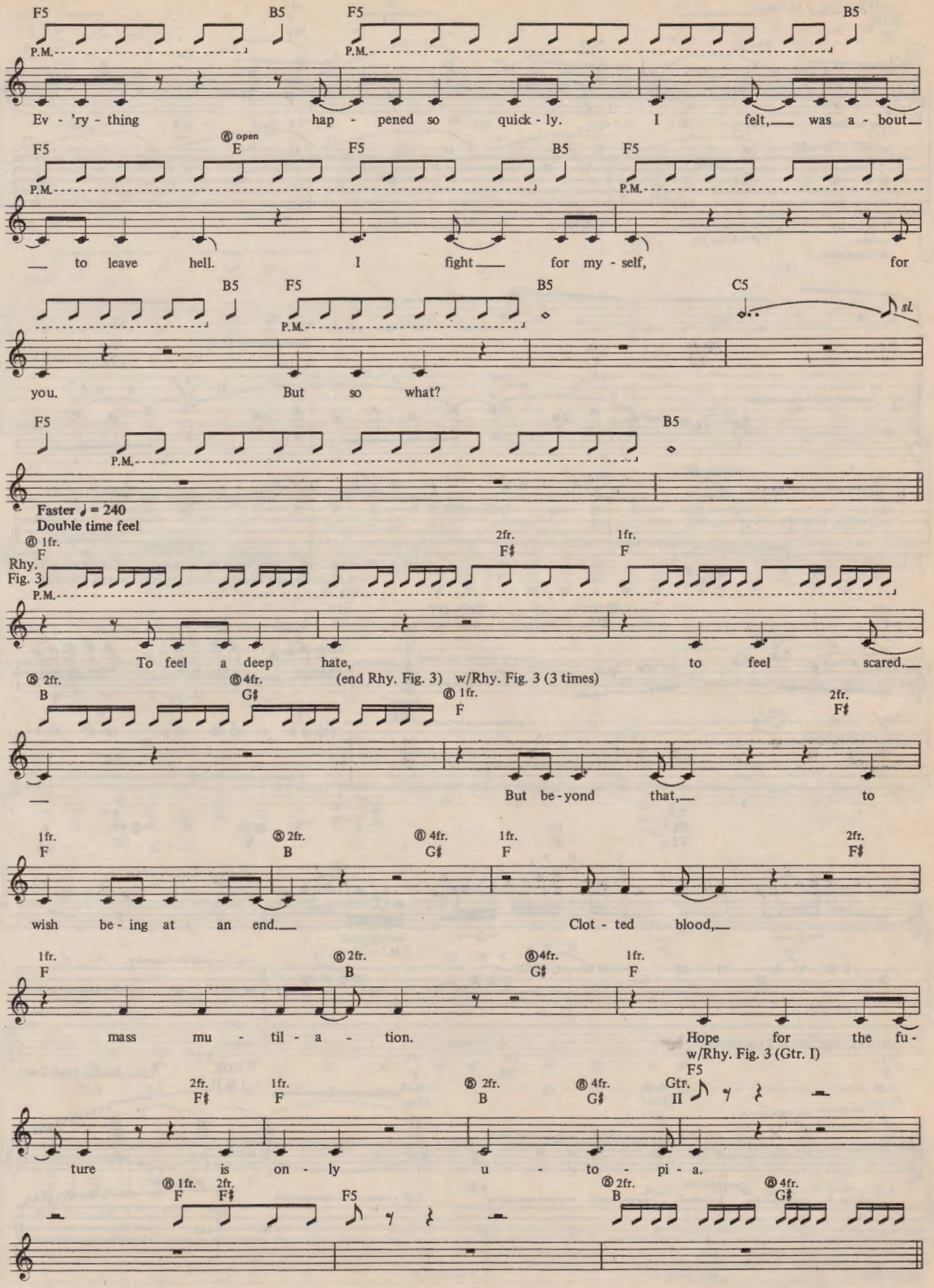
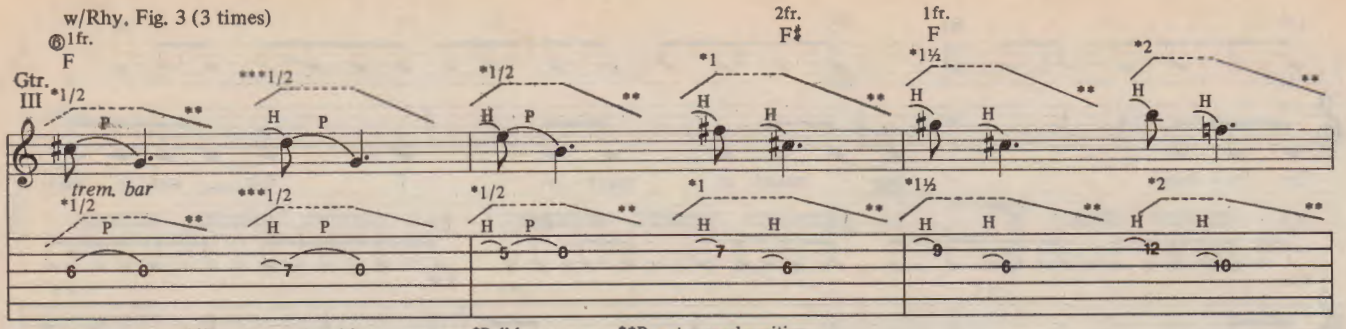

Faster ♩= 240
G♯5
Gtrs. I & II
f
⑥ 1fr. F
④ 3fr. F
⑤ 2fr. B
P.M.
Double time feel
Rhy. Fig.1
1.2.3.
4.
open E
(end Rhy. Fig. 1)
E5
G♯5
1. In the
1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (4 times)
mid - dle of war__ not start - ed by me, deep de - pres - sion of
2,3. See additional lyrics
nu - cle - ar re-mains. Nev - er thought of nev - er thought a - bout,
this hap - pens to me. Pro - lif - er - a - tions of
ig - nor - ance,__ or - ders that stand to de - stroy.
Bat - tle - fields__ and slaugh - ter. Now they mean my home, my work.


Chorus
N.C.
F5
N.C.
F5
Who
has won?
Rhy. Fig. 2
P.M.
w/Rhy. Fig. 2
N.C.
F5
N.C.
F5
Who
has died?
(end Rhy. Fig. 2)
P.M.
1.
N.C.
G♯5
E5
G♯5
E5
G♯5
E5
G♯5
E5
2nd time to Coda
2.
Slower ♩ = 192
F5
B5
(end double time feel)
(w/last bar of Rhy. Fig. 2)
N.C.
P.M.
Be - neath
the
re - mains.
Play 3 times
F5
B5
F5
(cont. in notation)
P.M.
Half time feel
N.C.
1.2.3.
4.
(end half time feel)
(cont. in slashes)
P.M.

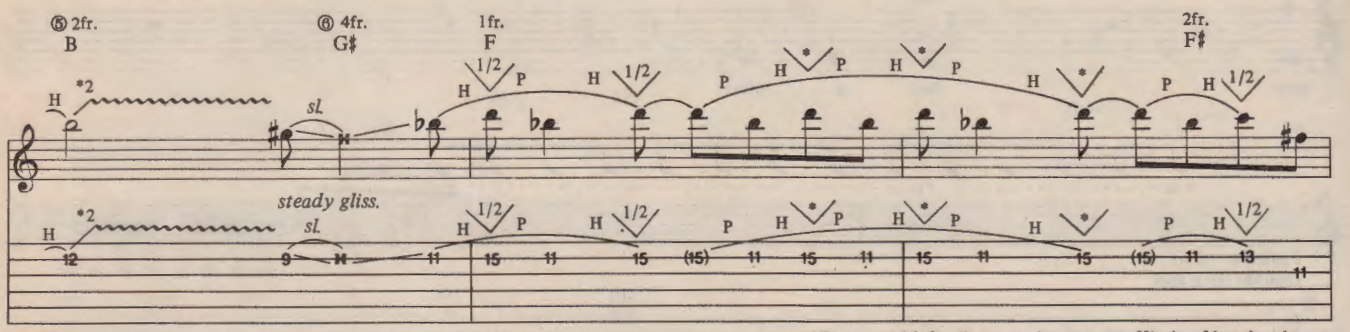

F5 B5 F5 B5
P.M. P.M.
Ev - 'ry - thing hap - pened so quick - ly. I felt, was a - bout
⑥ open
E
F5 F5 B5 F5
P.M. P.M.
to leave hell. I fight for my - self, for
B5 F5 B5 C5
P.M. sl.
you. But so what?
F5 B5
P.M.
Faster ♩ = 240
Double time feel
⑥ 1fr. 2fr. 1fr.
F F♯ F
Rhy. Fig. 3
P.M.
To feel a deep hate, to feel scared.
⑤ 2fr. ⑥ 4fr.
B G♯
(end Rhy. Fig. 3) w/Rhy. Fig. 3 (3 times)
⑥ 1fr. 2fr.
F F♯
But be - yond that, to
1fr. ⑤ 2fr. ⑥ 4fr. 1fr. 2fr.
F B G♯ F F♯
wish be - ing at an end. Clot - ted blood,
1fr. ⑤ 2fr. ⑥ 4fr. 1fr.
F B G♯ F
mass mu - til - a - tion. Hope for the fu -
w/Rhy. Fig. 3 (Gtr. I)
F5
2fr. 1fr. ⑤ 2fr. ⑥ 4fr. Gtr. II
F♯ F B G♯
ture is on - ly u - to - pi - a.
⑥ 1fr. 2fr. F5 ⑤ 2fr. ⑥ 4fr.
F F♯ B G♯

w/Rhy. Fig. 3 (3 times)

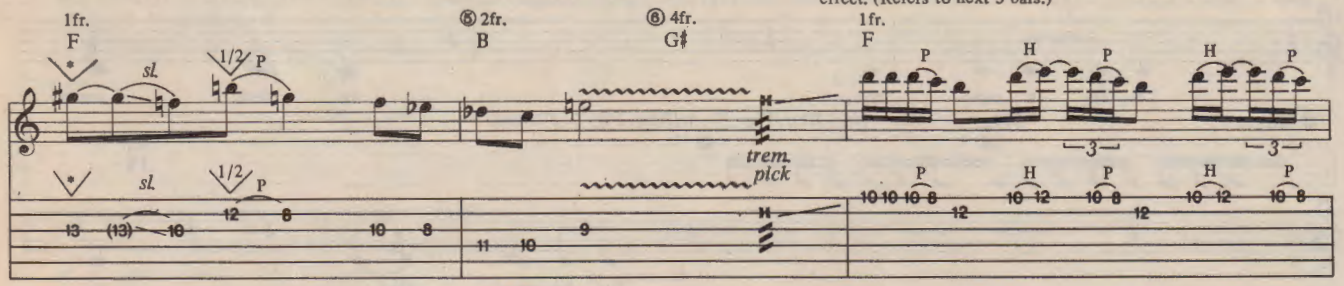


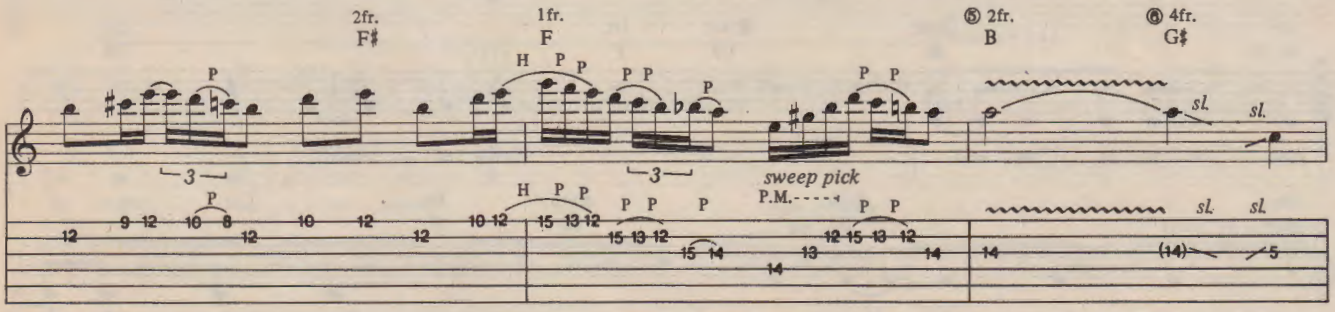
*Pull bar up before striking note. **Bar at normal position. ***Pull bar up.

*Pull bar up. **Bar at normal position.

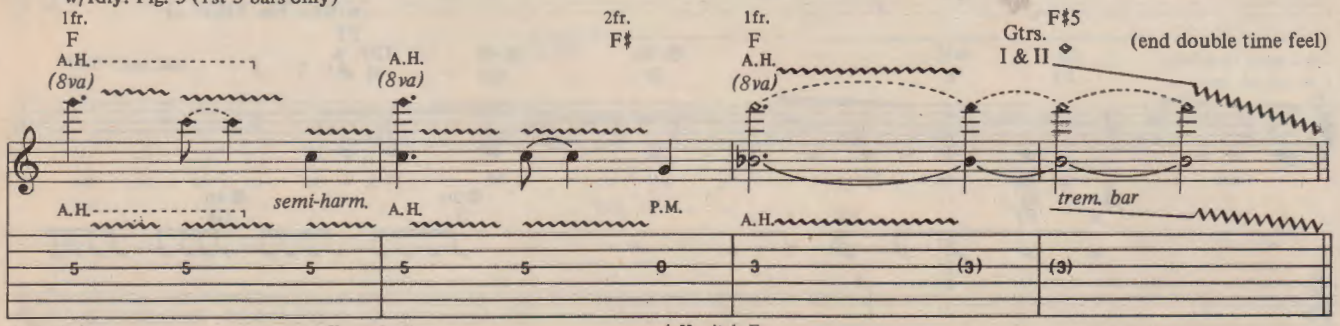


*For gtrs. with floating trem. bar systems: Hit tip of bar sharply w/R.H. causing the bridge to shake, thereby creating a warbing effect. (Refers to next 3 bars.)

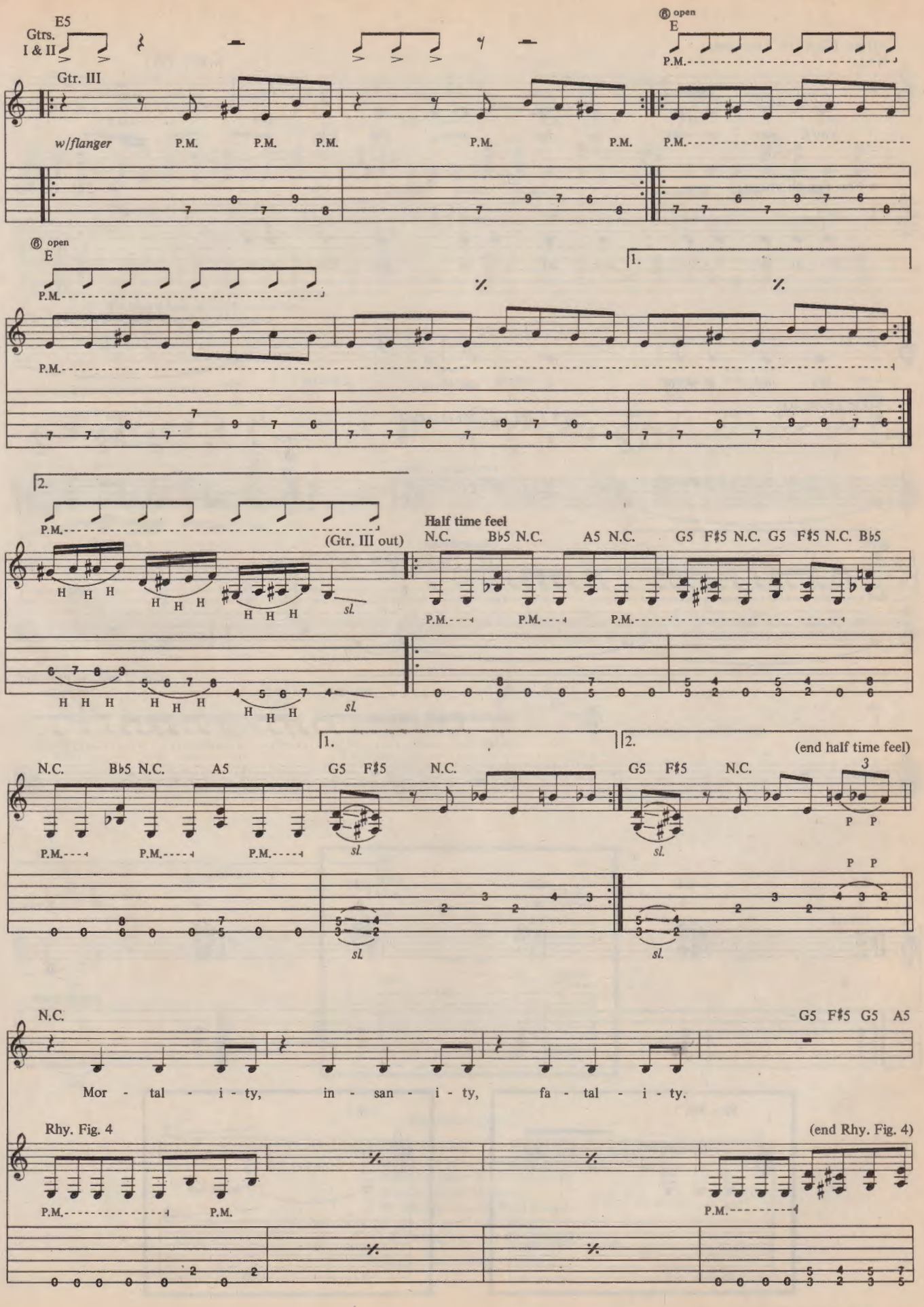


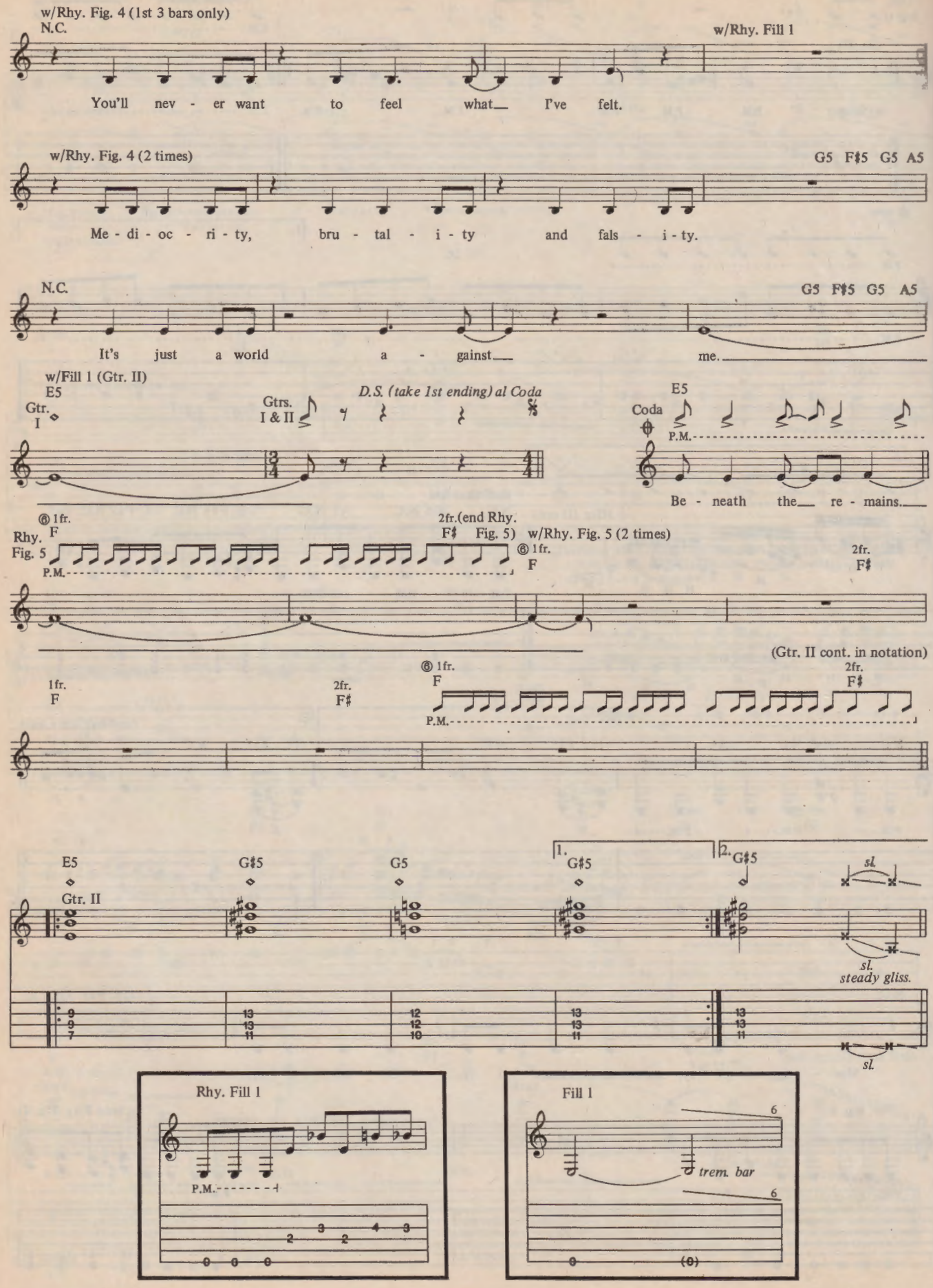


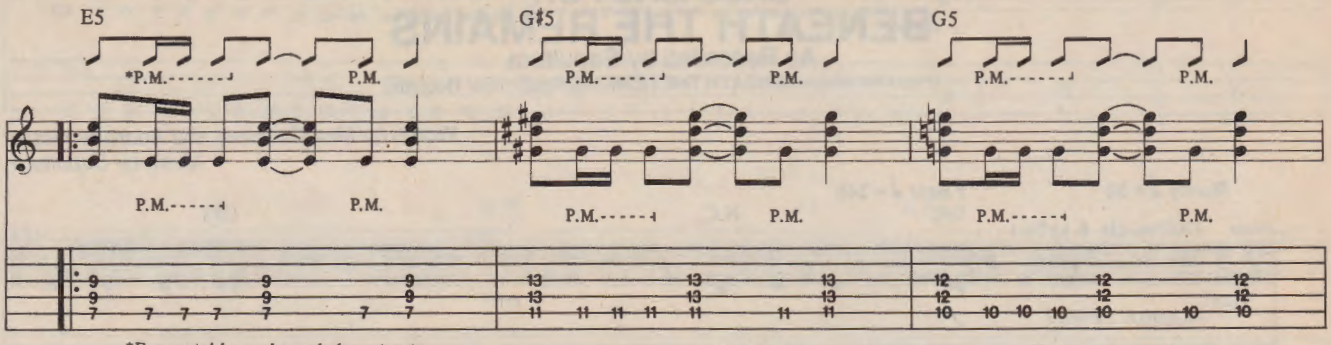
w/Rhy. Fig. 3 (1st 3 bars only)



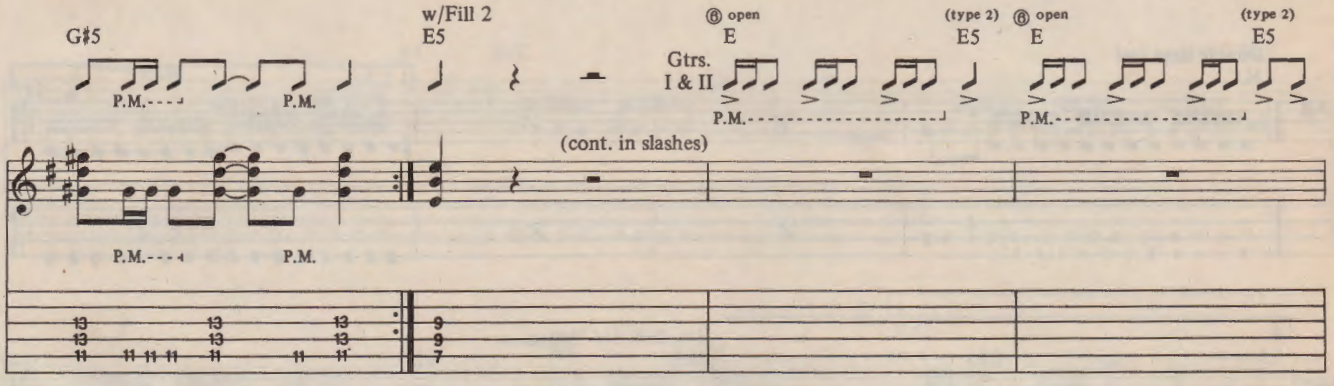
A.H. pitches: G C A.H. pitch: G A.H. pitch: F

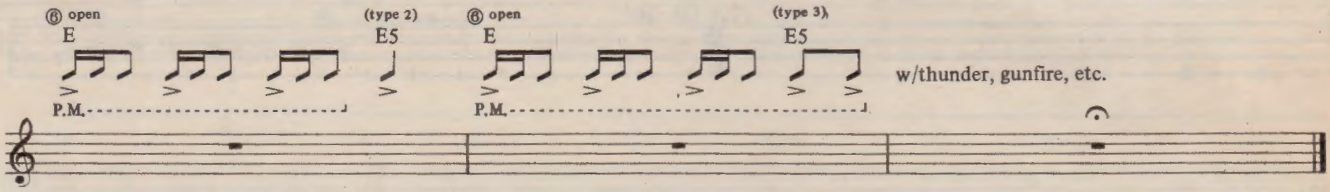

E5
Gtrs. I & II
Gtr. III
w/flanger
P.M.
open E
1.
2.
(Gtr. III out)
Half time feel
N.C. B♭5 N.C. A5 N.C. G5 F♯5 N.C. G5 F♯5 N.C. B♭5
(end half time feel)
N.C. B♭5 N.C. A5 G5 F♯5 N.C. G5 F♯5 N.C.
N.C. G5 F♯5 G5 A5
Mor - tal - i - ty, in - san - i - ty, fa - tal - i - ty.
Rhy. Fig. 4
(end Rhy. Fig. 4)
sl.
H

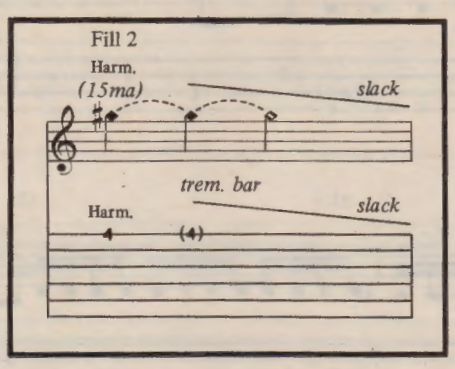

w/Rhy. Fig. 4 (1st 3 bars only)
N.C.
w/Rhy. Fill 1
You'll nev - er want to feel what I've felt.
w/Rhy. Fig. 4 (2 times)
G5 F♯5 G5 A5
Me - di - oc - ri - ty, bru - tal - i - ty and fals - i - ty.
N.C.
G5 F♯5 G5 A5
It's just a world a - gainst me.
w/Fill 1 (Gtr. II)
E5
Gtr. I
Gtrs. I & II
D.S. (take 1st ending) al Coda
E5
Coda
P.M.
Be - neath the re - mains.
6 1fr. F
Rhy. Fig. 5
P.M.
2fr.(end Rhy. Fig. 5)
F♯
w/Rhy. Fig. 5 (2 times)
6 1fr. F
2fr. F♯
(Gtr. II cont. in notation)
1fr. F
2fr. F♯
6 1fr. F
2fr. F♯
P.M.
E5
Gtr. II
G♯5
G5
1.
G♯5
2.
G♯5
sl.
sl.
steady gliss.
sl.
Rhy. Fill 1
P.M.
Fill 1
6
trem. bar
6



*For next 4 bars, play only lowest note of chord when P.M. is indicated







Additional Lyrics

2. Cities in ruins,
Bodies packed on minefields.
Neurotic game of life and death.
Now I can feel the end,
Premonition of my final hour.
A sad image of everything.
Everything's so real. *(To Chorus)*

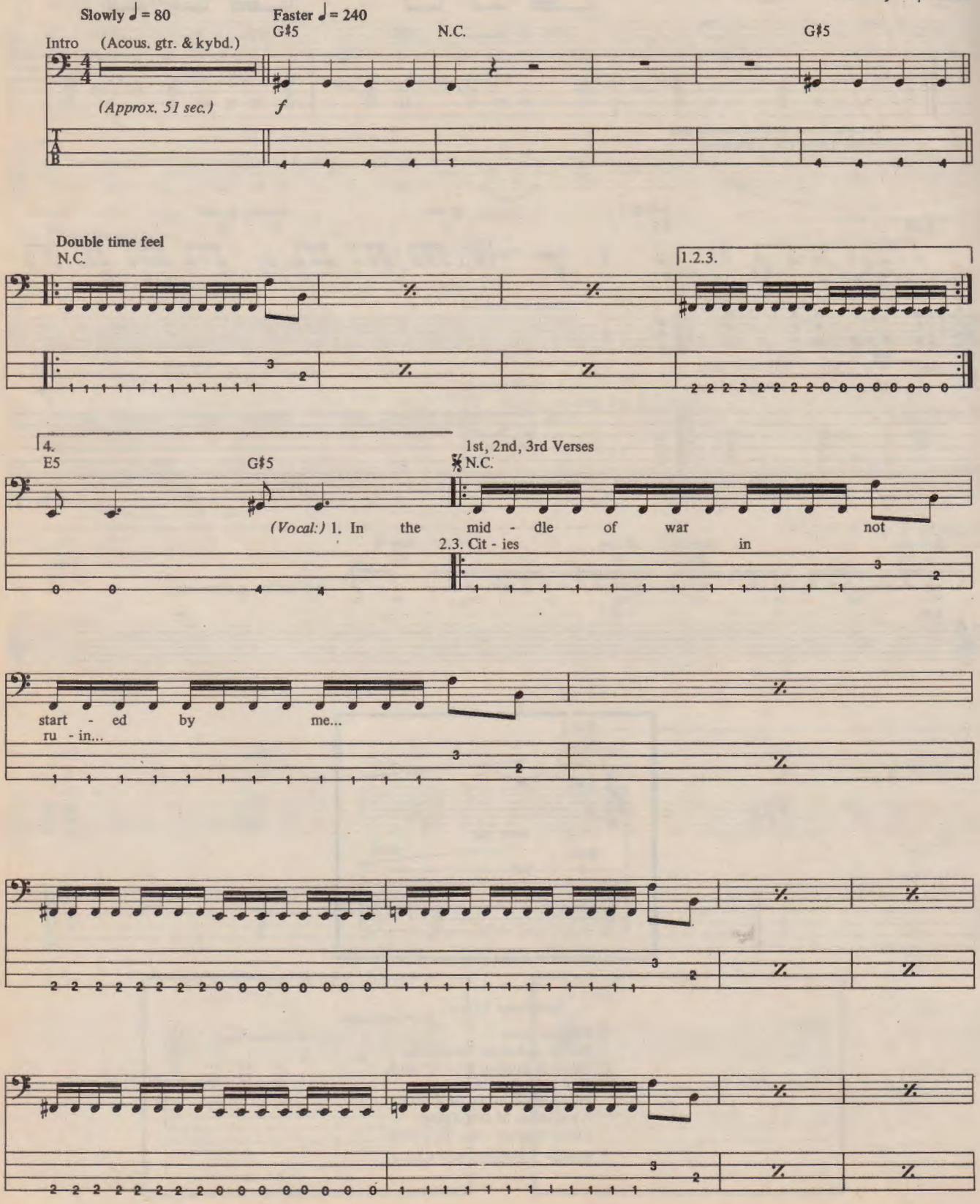
3. *Repeat 2nd Verse (To Chorus)*

BASS LINE FOR
BENEATH THE REMAINS

As Recorded by Sepultura

(From the album BENEATH THE REMAINS/Roadrunner Records)

Words by Max Cavalera and Andreas Kisser
Music by Sepultura



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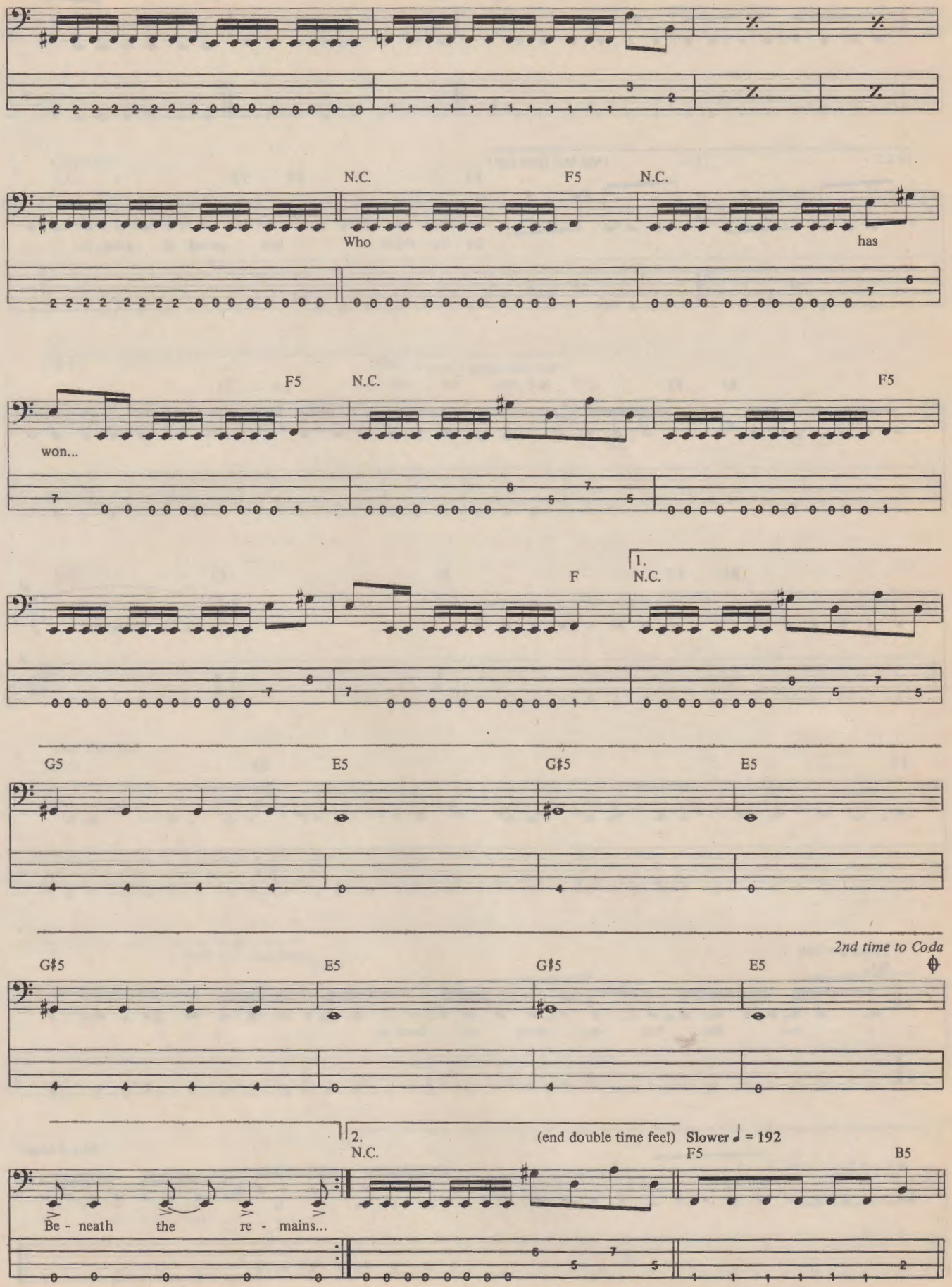
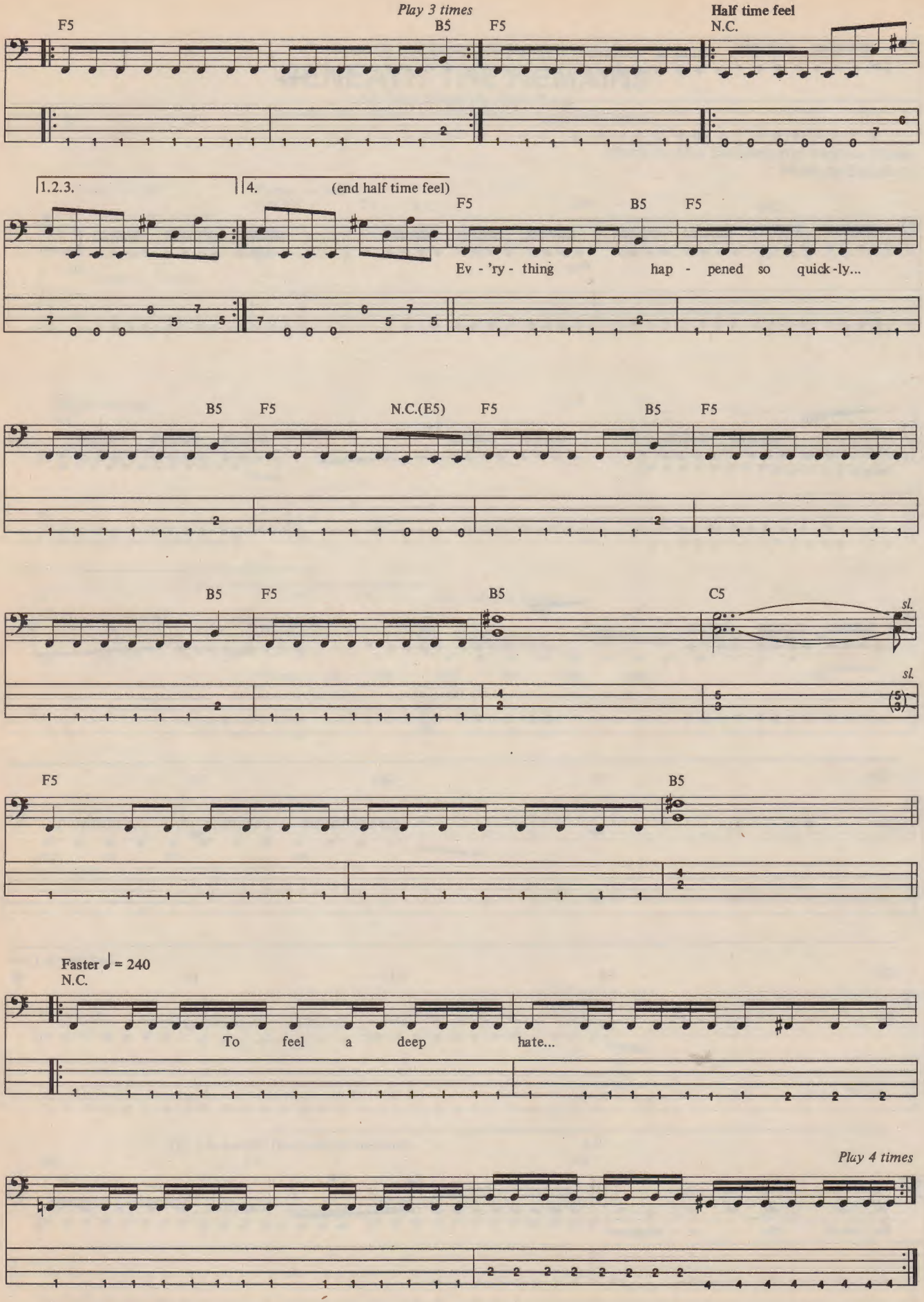
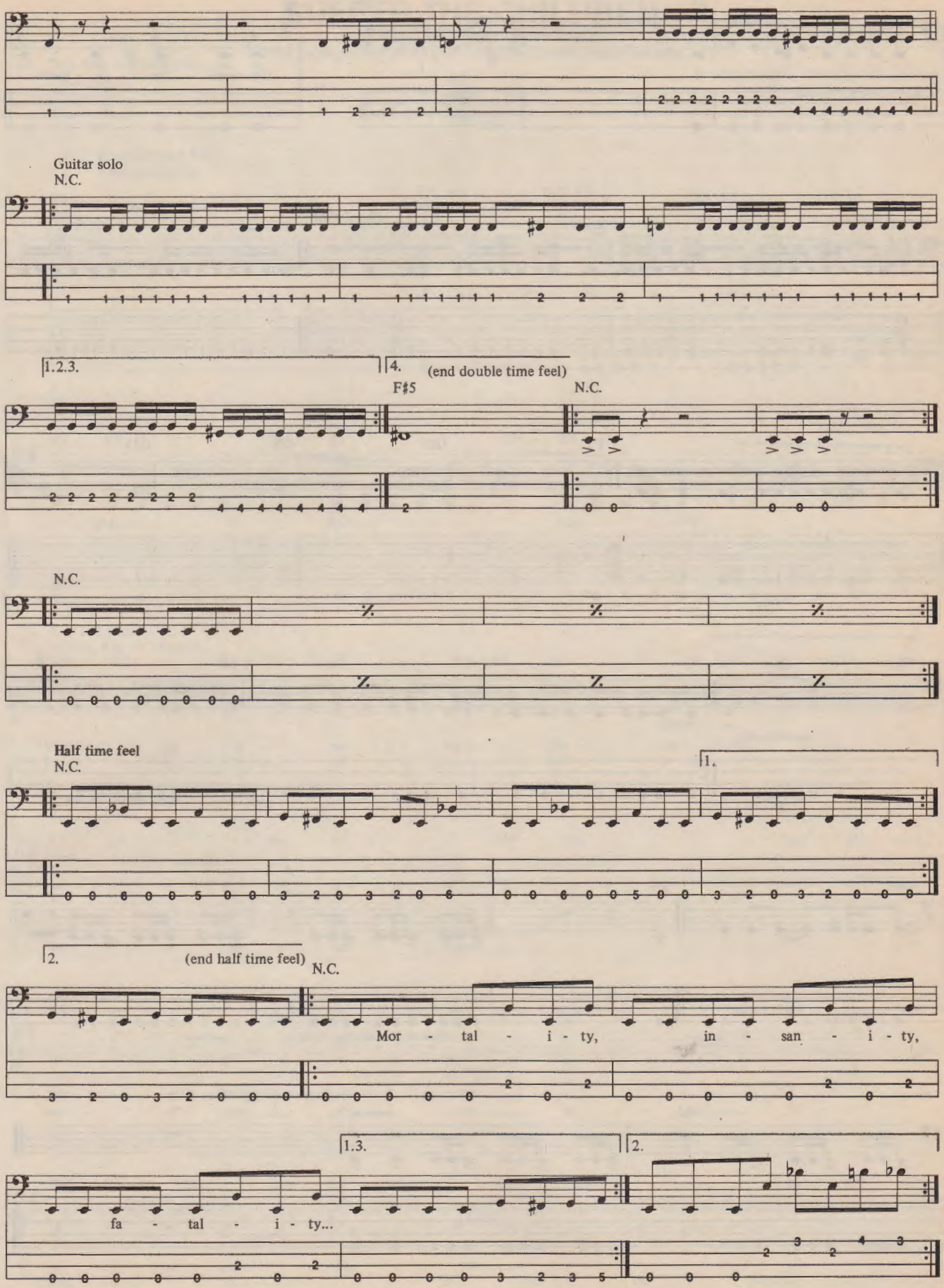
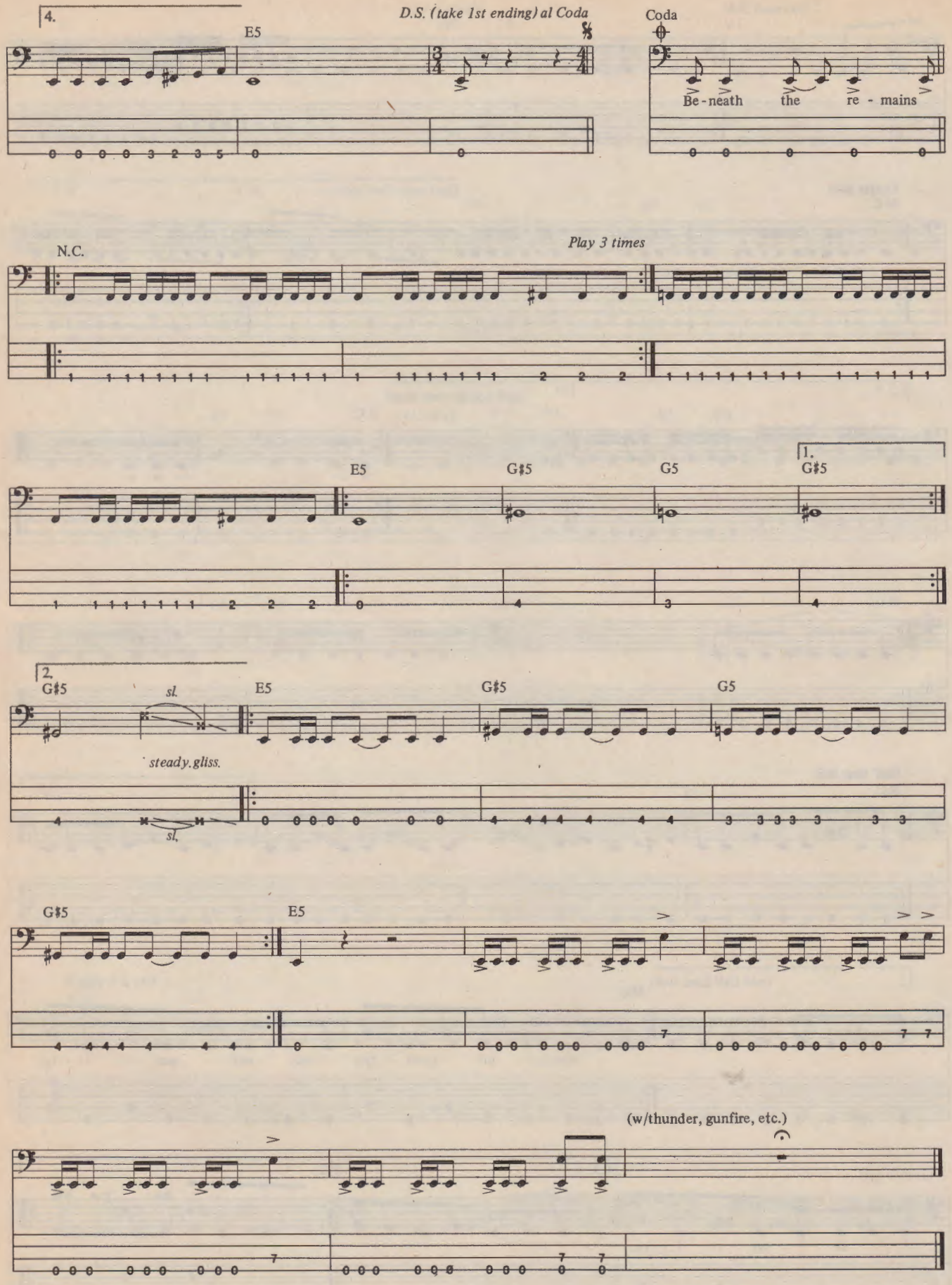

N.C.
F5
N.C.
Who
has
F5
N.C.
F5
won...
F
1.
N.C.
G5
E5
G♯5
E5
2nd time to Coda
G♯5
E5
G♯5
E5
2.
N.C.
(end double time feel)
Slower ♩ = 192
F5
B5
Be - neath
the
re - mains...


Play 3 times
F5
B5
F5
Half time feel
N.C.
1.2.3.
4.
(end half time feel)
F5
B5
F5
Ev - 'ry - thing
hap - pened so quick-ly...
B5
F5
N.C.(E5)
F5
B5
F5
B5
F5
B5
C5
sl.
sl.
F5
B5
Faster ♩ = 240
N.C.
To feel a deep hate...
Play 4 times


Guitar solo
N.C.
1.2.3.
4.
(end double time feel)
F♯5
N.C.
N.C.
Half time feel
N.C.
1.
2.
(end half time feel)
N.C.
Mor - tal - i - ty,
in - san - i - ty,
1.3.
2.
fa - tal - i - ty...


4.
E5
D.S. (take 1st ending) al Coda
Coda
Be - neath the re - mains
N.C.
Play 3 times
E5
G♯5
G5
1.
G♯5
2.
G♯5
sl.
steady, gliss.
sl.
E5
G♯5
G5
G♯5
E5
(w/thunder, gunfire, etc.)

Tablature Explanation page 106

SUFFER THE CHILDREN

As Recorded by Napalm Death

(From the album HARMONY CORRUPTION/Combat-Earache Records)

Tune down one whole step:

⑥=D ③=F
⑤=G ②=A
④=C ①=D

Words by Mike "Barney" Greenway
Music by Mick Harris

Fast Rock ♩ = 148
Double time feel

Intro (Drums)

F5 E5 B♭5 E5 C♯5 E5 B♭5 B5 G♯5 G5
Rhy. Fig. 1 (Gtrs. I & II)

f P.M. P.M. P.M.

F5 E5 B♭5 E5 C♯5 E5 E♭5 G5 G♯5
(end Rhy. Fig. 1)

P.M. P.M. P.M.

1st, 2nd Verses
w/Rhy. Fig. 1 (2 times)

𝄋 F5 E5 B♭5 E5 C♯5 E5 B♭5 B5 G♯5 G5

1. Your un - flap - pa - ble con - cep - tions,
2. Prom - is - es of sanc - tu - ar - y

*Vocals (with effect) sound two octaves lower than written; pitches shown are approximate.

F5 E5 B♭5 E5 C♯5 E5 E♭5 G5 G♯5

mor - al - is - tic views.
in e - ter - nal bliss. With

F5 E5 B♭5 E5 C♯5 E5 B♭5 B5 G♯5 G5

Nev - er o - pen to crit - i - ci - sm, your
star - ry eyes and cash in hand,

F5 E5 B♭5 E5 C♯5 E5 E♭5 G5 G♯5

o - ver pow - 'ring ruse.
pledge all to the mas - ter plan.

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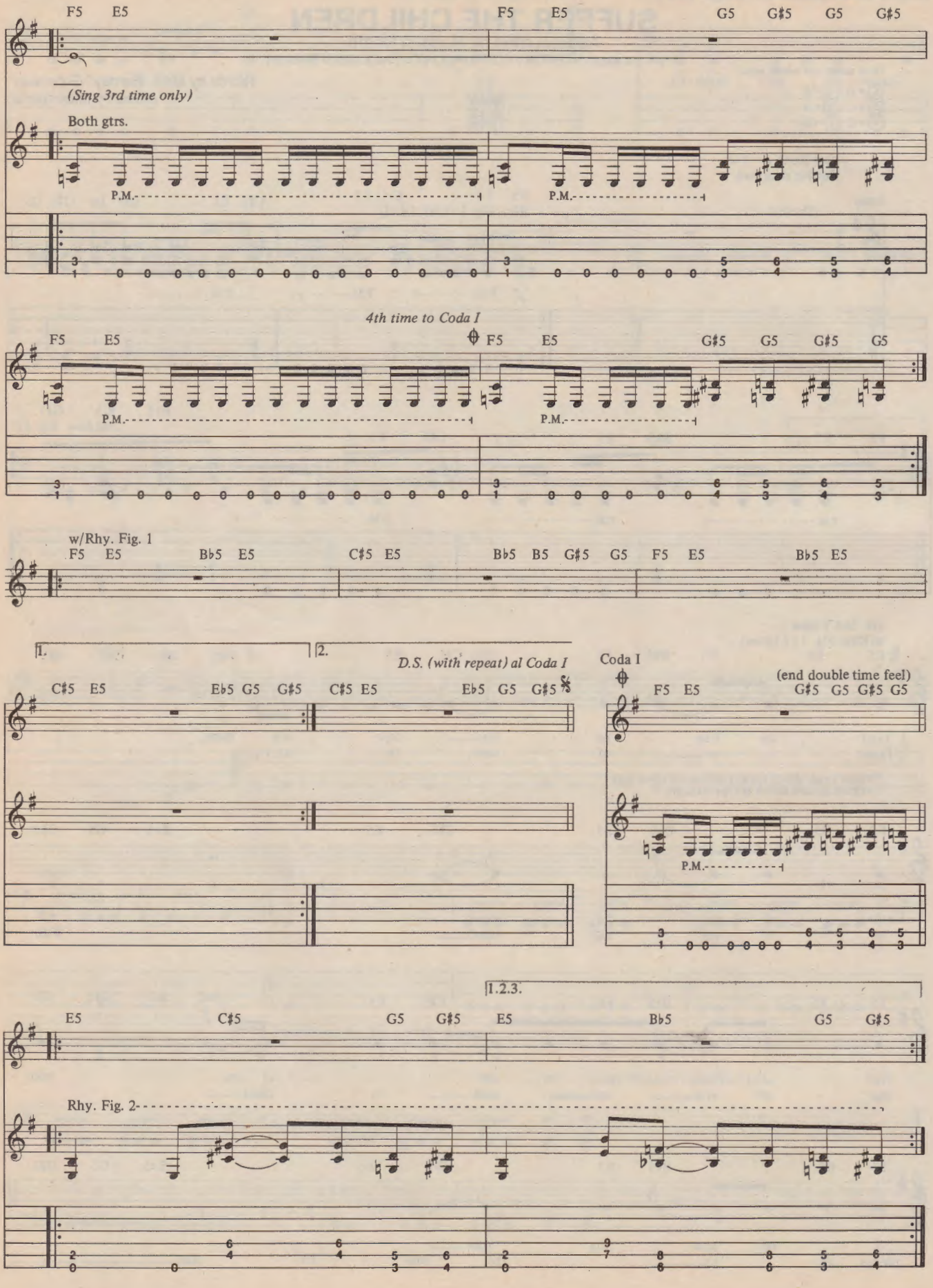
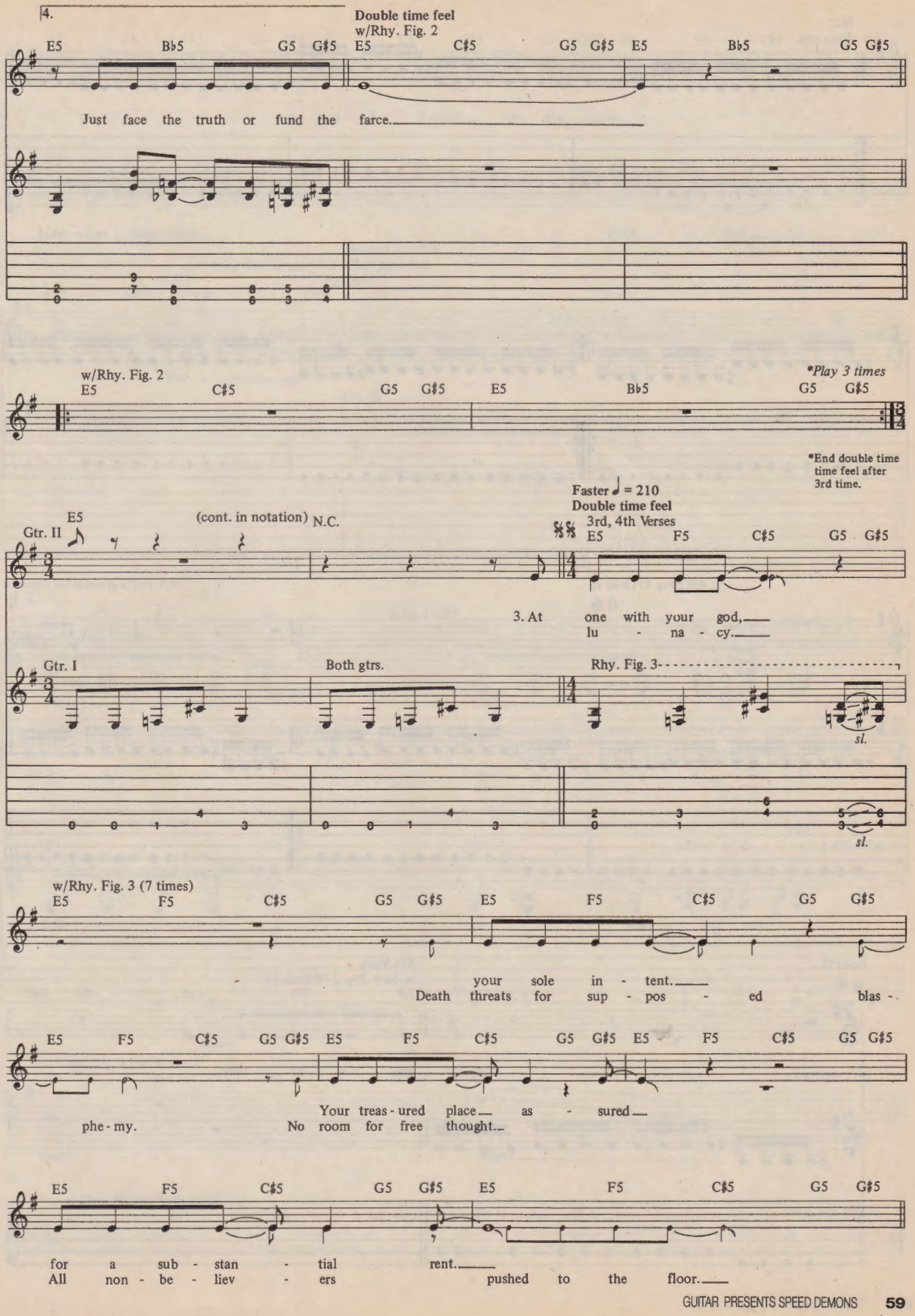
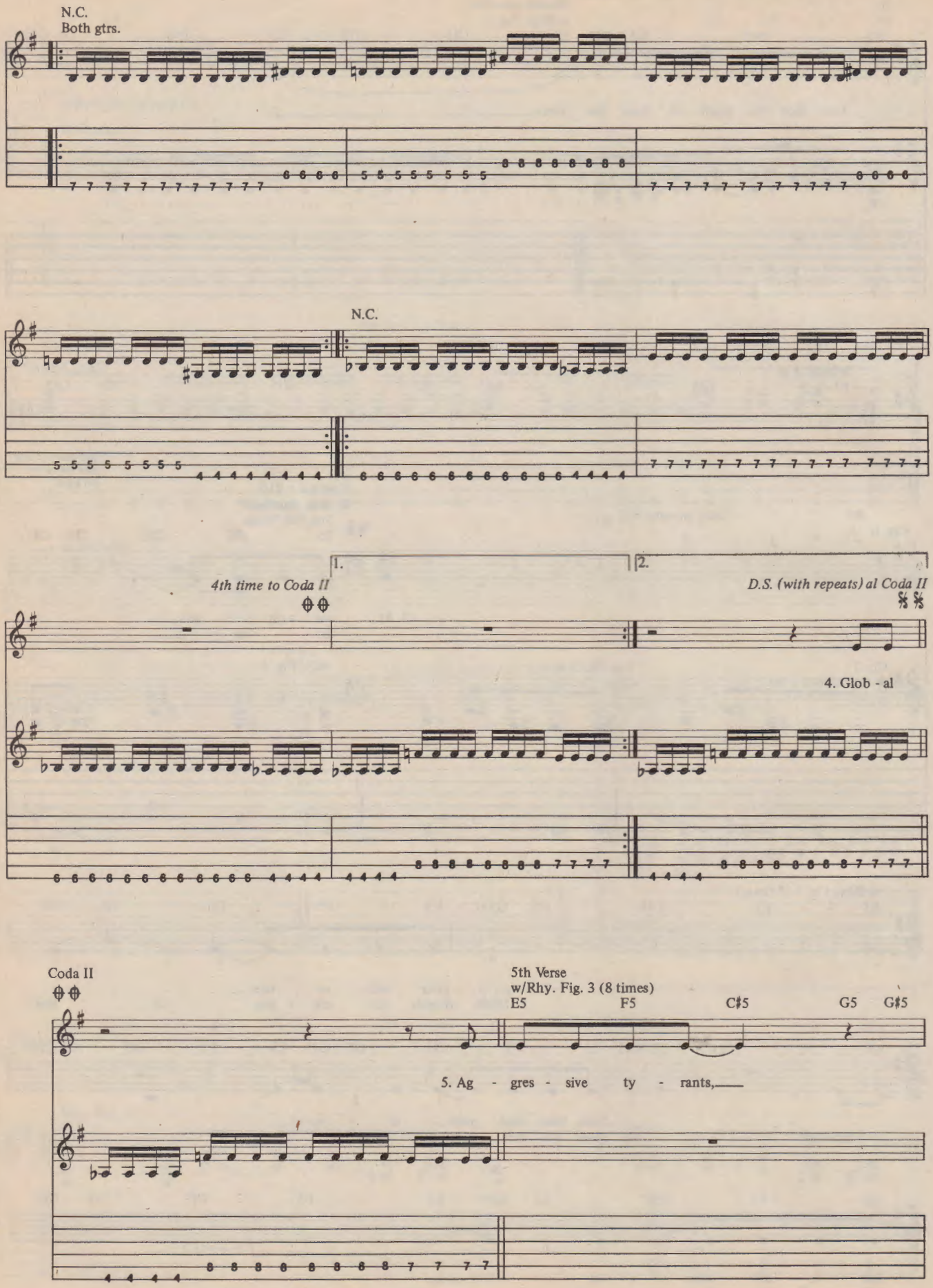
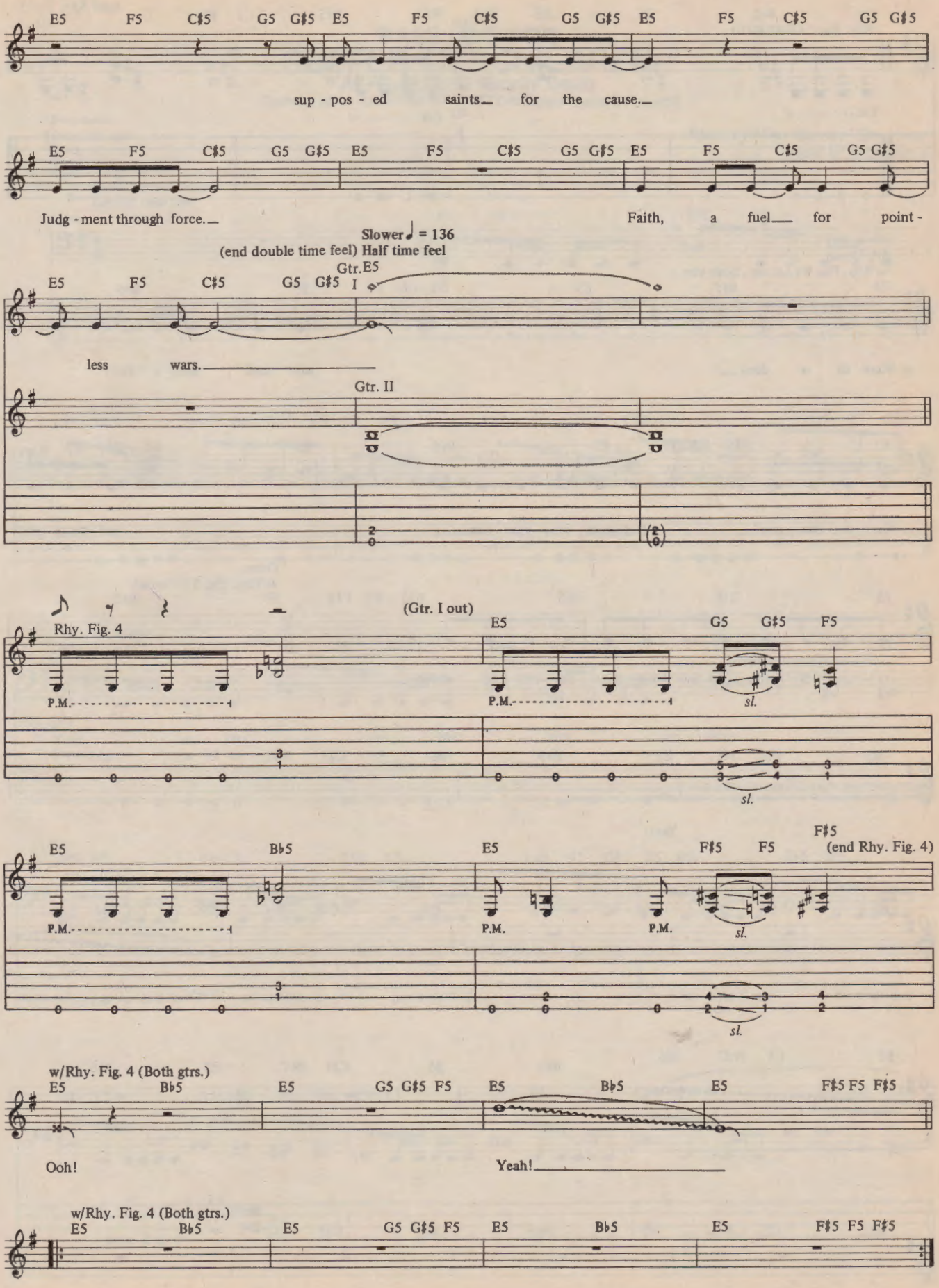
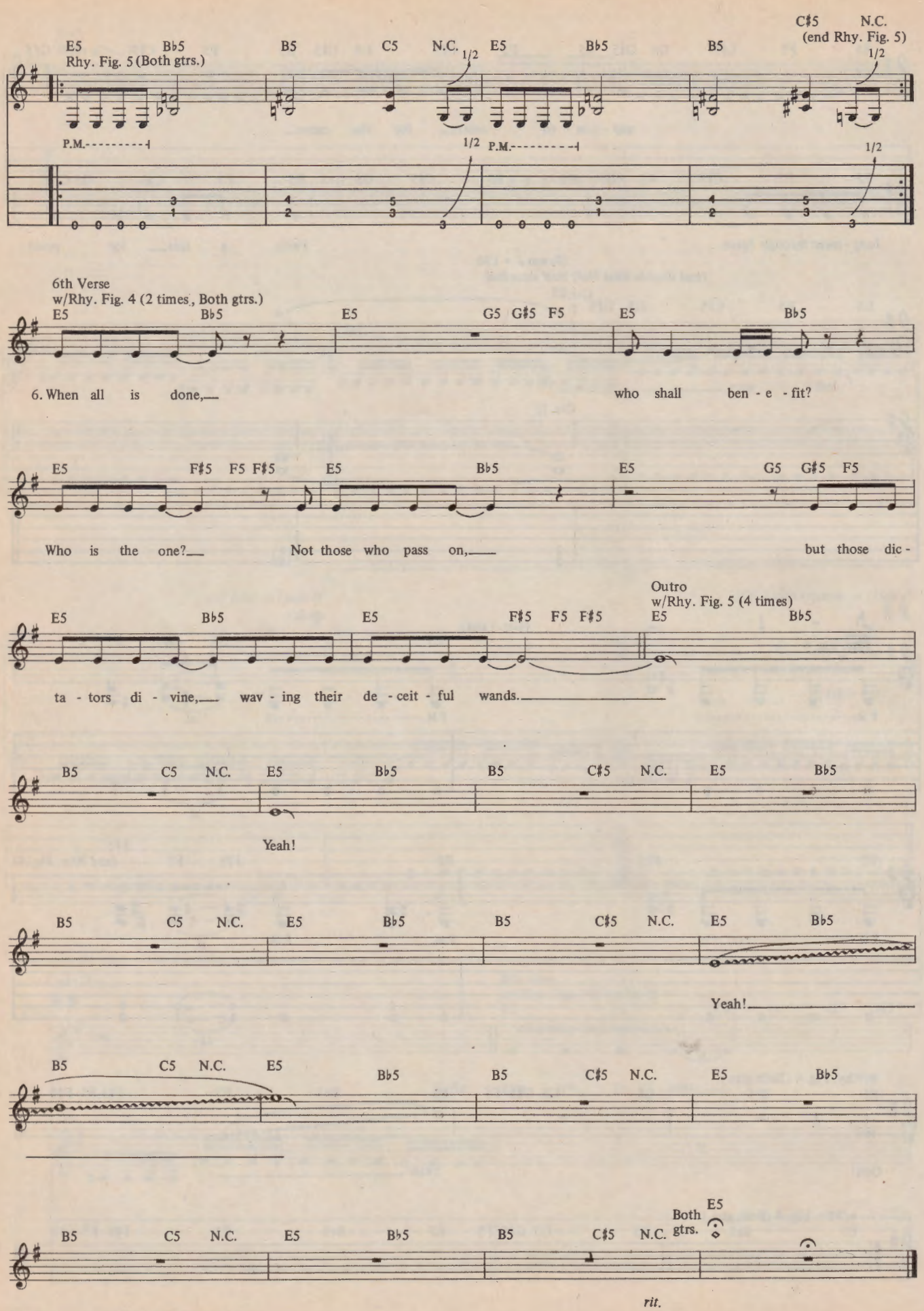

F5 E5
F5 E5
G5 G♯5 G5 G♯5
(Sing 3rd time only)
Both gtrs.
P.M.
P.M.
4th time to Coda I
F5 E5
F5 E5
G♯5 G5 G♯5 G5
P.M.
P.M.
w/Rhy. Fig. 1
F5 E5 B♭5 E5 C♯5 E5 B♭5 B5 G♯5 G5 F5 E5 B♭5 E5
1.
2.
D.S. (with repeat) al Coda I
C♯5 E5 E♭5 G5 G♯5 C♯5 E5 E♭5 G5 G♯5
Coda I
(end double time feel)
F5 E5
G♯5 G5 G♯5 G5
P.M.
1.2.3.
E5 C♯5 G5 G♯5 E5 B♭5 G5 G♯5
Rhy. Fig. 2


4.
Double time feel
w/Rhy. Fig. 2
E5 Bb5 G5 G#5 E5 C#5 G5 G#5 E5 Bb5 G5 G#5
Just face the truth or fund the farce.
w/Rhy. Fig. 2
E5 C#5 G5 G#5 E5 Bb5 G5 G#5
*Play 3 times
*End double time time feel after 3rd time.
Faster ♩ = 210
Double time feel
3rd, 4th Verses
Gtr. II
E5
(cont. in notation)
N.C.
E5 F5 C#5 G5 G#5
3. At one with your god,
lu - na - cy.
Gtr. I
Both gtrs.
Rhy. Fig. 3
sl.
sl.
w/Rhy. Fig. 3 (7 times)
E5 F5 C#5 G5 G#5 E5 F5 C#5 G5 G#5
your sole in - tent.
Death threats for sup - pos - ed blas -
E5 F5 C#5 G5 G#5 E5 F5 C#5 G5 G#5 E5 F5 C#5 G5 G#5
Your treas - ured place as - sured
phe - my. No room for free thought.
E5 F5 C#5 G5 G#5 E5 F5 C#5 G5 G#5
for a sub - stan - tial rent.
All non - be - liev - ers pushed to the floor.


N.C.
Both gtrs.
N.C.
1.
2.
4th time to Coda II
D.S. (with repeats) al Coda II
4. Glob - al
Coda II
5th Verse
w/Rhy. Fig. 3 (8 times)
E5
F5
C♯5
G5
G♯5
5. Ag - gres - sive ty - rants,


E5 F5 C♯5 G5 G♯5 E5 F5 C♯5 G5 G♯5 E5 F5 C♯5 G5 G♯5
sup - pos - ed saints for the cause.
E5 F5 C♯5 G5 G♯5 E5 F5 C♯5 G5 G♯5 E5 F5 C♯5 G5 G♯5
Judg - ment through force.
Faith, a fuel for point -
Slower ♩ = 136
(end double time feel) Half time feel
Gtr. I
E5 F5 C♯5 G5 G♯5
less wars.
Gtr. II
(Gtr. I out)
Rhy. Fig. 4
E5 G5 G♯5 F5
P.M.
sl.
E5 B♭5
E5 F♯5 F5
F♯5
(end Rhy. Fig. 4)
P.M.
sl.
w/Rhy. Fig. 4 (Both gtrs.)
E5 B♭5 E5 G5 G♯5 F5 E5 B♭5 E5 F♯5 F5 F♯5
Ooh!
Yeah!
w/Rhy. Fig. 4 (Both gtrs.)
E5 B♭5 E5 G5 G♯5 F5 E5 B♭5 E5 F♯5 F5 F♯5


E5 Bb5 B5 C5 N.C. E5 Bb5 B5 C#5 N.C.
(end Rhy. Fig. 5)
Rhy. Fig. 5 (Both gtrs.)
P.M.
1/2
6th Verse
w/Rhy. Fig. 4 (2 times, Both gtrs.)
E5 Bb5 E5 G5 G#5 F5 E5 Bb5
6. When all is done, who shall ben - e - fit?
E5 F#5 F5 F#5 E5 Bb5 E5 G5 G#5 F5
Who is the one? Not those who pass on, but those dic -
Outro
w/Rhy. Fig. 5 (4 times)
E5 Bb5 E5 F#5 F5 F#5 E5 Bb5
ta - tors di - vine, wav - ing their de - ceit - ful wands.
B5 C5 N.C. E5 Bb5 B5 C#5 N.C. E5 Bb5
Yeah!
B5 C5 N.C. E5 Bb5 B5 C#5 N.C. E5 Bb5
Yeah!
B5 C5 N.C. E5 Bb5 B5 C#5 N.C. E5 Bb5
B5 C5 N.C. E5 Bb5 B5 C#5 N.C. Both gtrs. E5
rit.

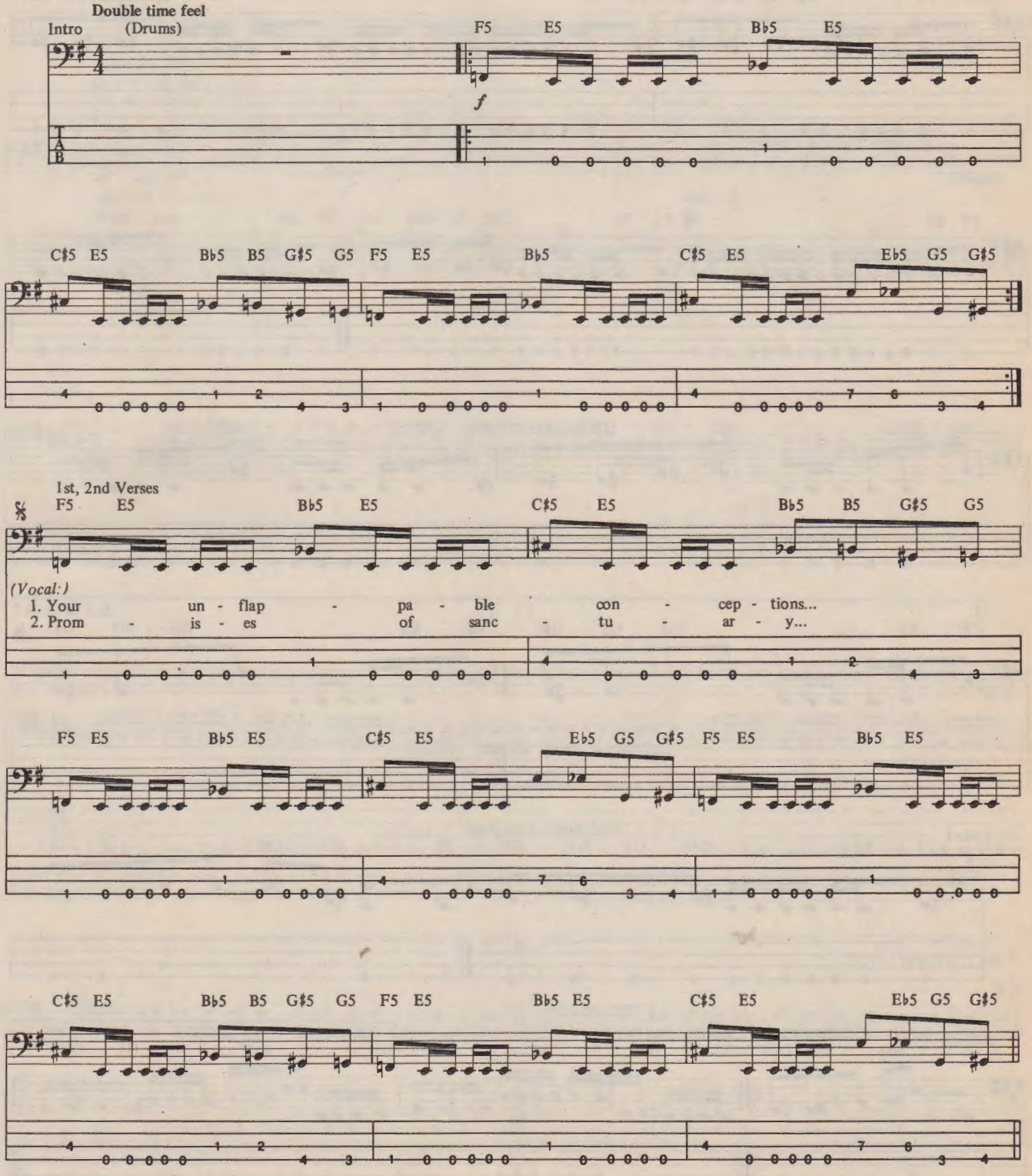
BASS LINE FOR
SUFFER THE CHILDREN

As Recorded by Napalm Death
(From the album HARMONY CORRUPTION/Combat-Earache Records)

Tune down
one whole step:
④ = D ② = C
③ = G ① = F

Words by Mike "Barney" Greenway
Music by Mick Harris

Fast Rock ♩ = 118
Double time feel



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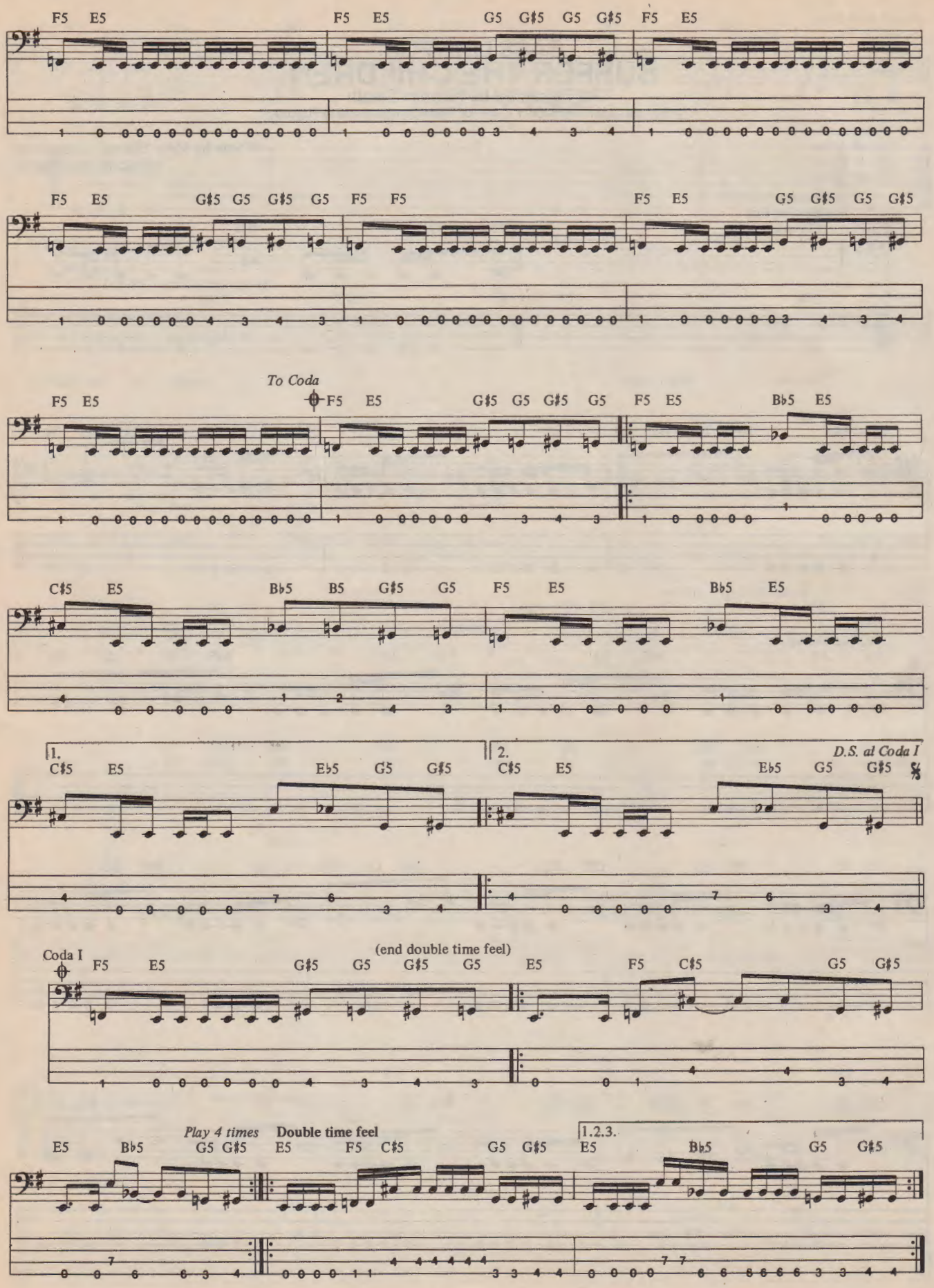
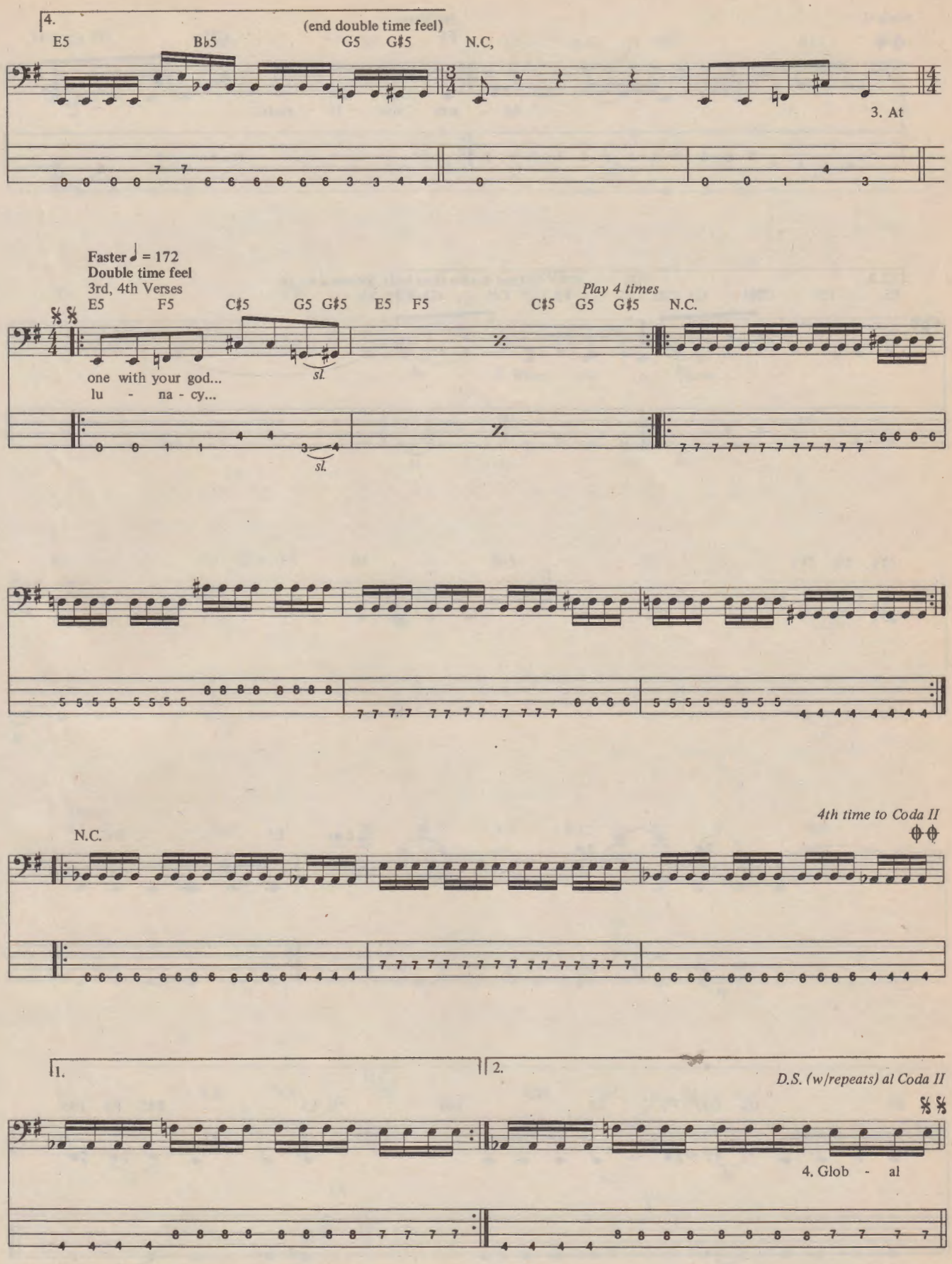
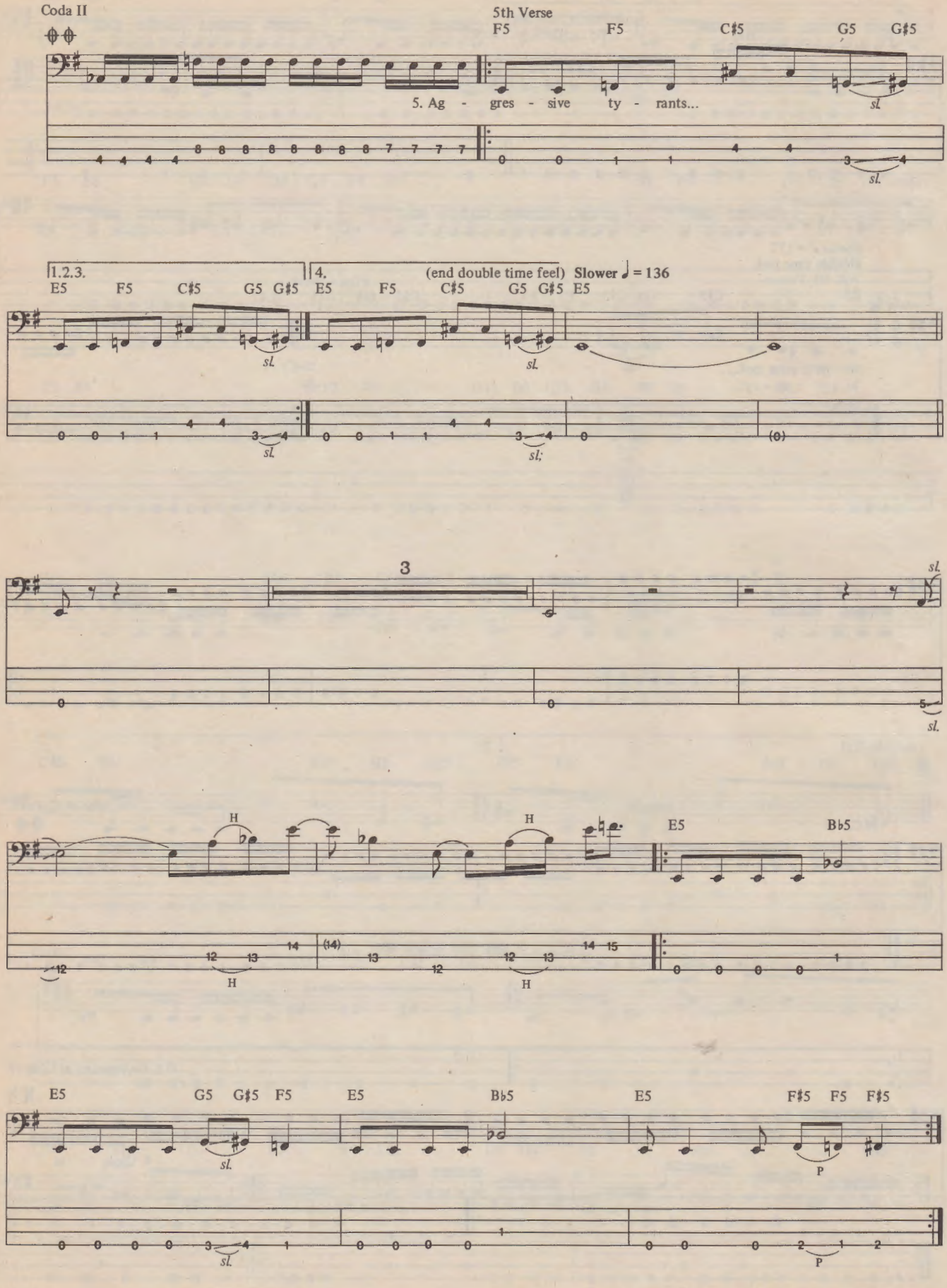
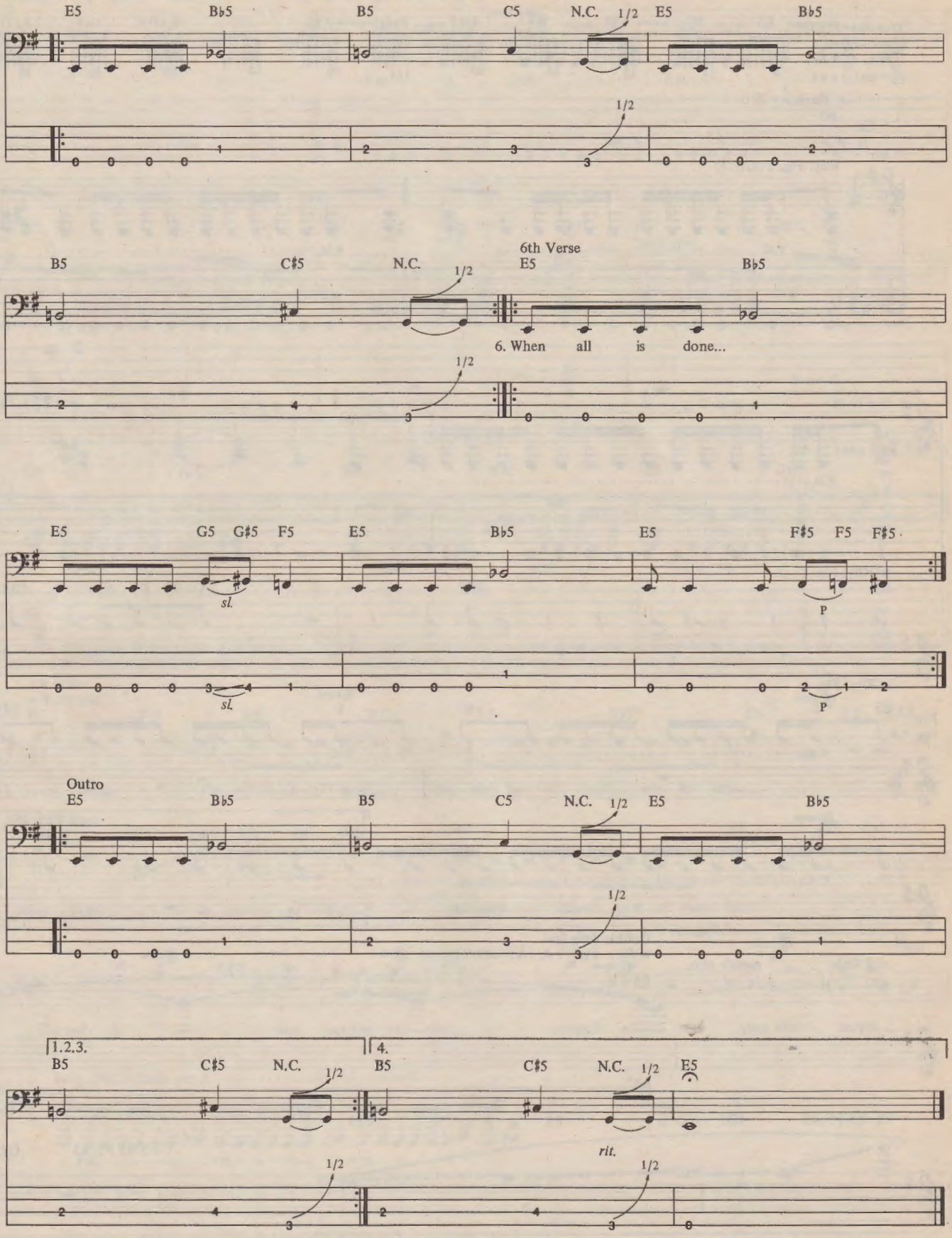

F5 E5 F5 E5 G5 G♯5 G5 G♯5 F5 E5
F5 E5 G♯5 G5 G♯5 G5 F5 F5 F5 E5 G5 G♯5 G5 G♯5
To Coda
F5 E5 F5 E5 G♯5 G5 G♯5 G5 F5 E5 B♭5 E5
C♯5 E5 B♭5 B5 G♯5 G5 F5 E5 B♭5 E5
1. 2. D.S. al Coda I
C♯5 E5 E♭5 G5 G♯5 C♯5 E5 E♭5 G5 G♯5
Coda I
(end double time feel)
F5 E5 G♯5 G5 G♯5 G5 E5 F5 C♯5 G5 G♯5
Play 4 times
Double time feel
1.2.3.
E5 B♭5 G5 G♯5 E5 F5 C♯5 G5 G♯5 E5 B♭5 G5 G♯5


4.
E5
B♭5
(end double time feel)
G5
G♯5
N.C.
3. At
Faster ♩ = 172
Double time feel
3rd, 4th Verses
E5
F5
C♯5
G5
G♯5
E5
F5
Play 4 times
C♯5
G5
G♯5
N.C.
one with your god...
lu - na - cy...
sl.
sl.
4th time to Coda II
N.C.
1.
2.
D.S. (w/repeats) al Coda II
4. Glob - al


Coda II
5th Verse
F5 F5 C♯5 G5 G♯5
5. Ag - gres - sive ty - rants...
sl.
1.2.3.
E5 F5 C♯5 G5 G♯5
4.
E5 F5 C♯5 G5 G♯5 E5
(end double time feel)
Slower ♩ = 136
3
H
E5 B♭5
E5 G5 G♯5 F5 E5 B♭5 E5 F♯5 F5 F♯5
P


E5
B♭5
B5
C5
N.C.
1/2
E5
B♭5
1/2
B5
C♯5
N.C.
1/2
6th Verse
E5
B♭5
6. When all is done...
1/2
E5
G5
G♯5
F5
E5
B♭5
E5
F♯5
F5
F♯5
sl.
sl.
P
P
Outro
E5
B♭5
B5
C5
N.C.
1/2
E5
B♭5
1/2
1.2.3.
B5
C♯5
N.C.
1/2
4.
B5
C♯5
N.C.
1/2
E5
rit.
1/2
1/2

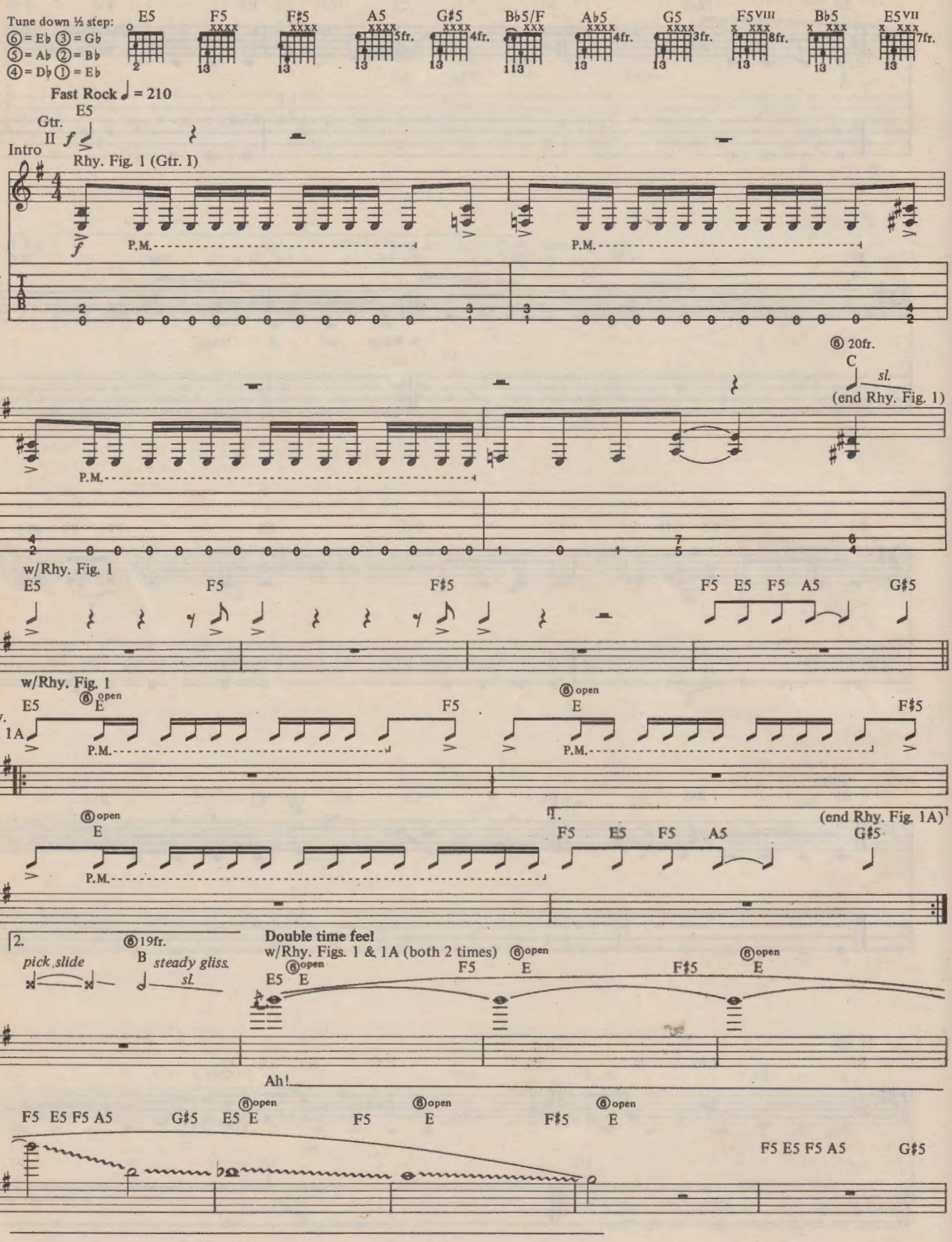
ANGEL OF DEATH

As Recorded by Slayer

(From the album REIGN IN BLOOD/Def American Records)

Tablature Explanation page 106

Words and Music by Jeff Hanneman



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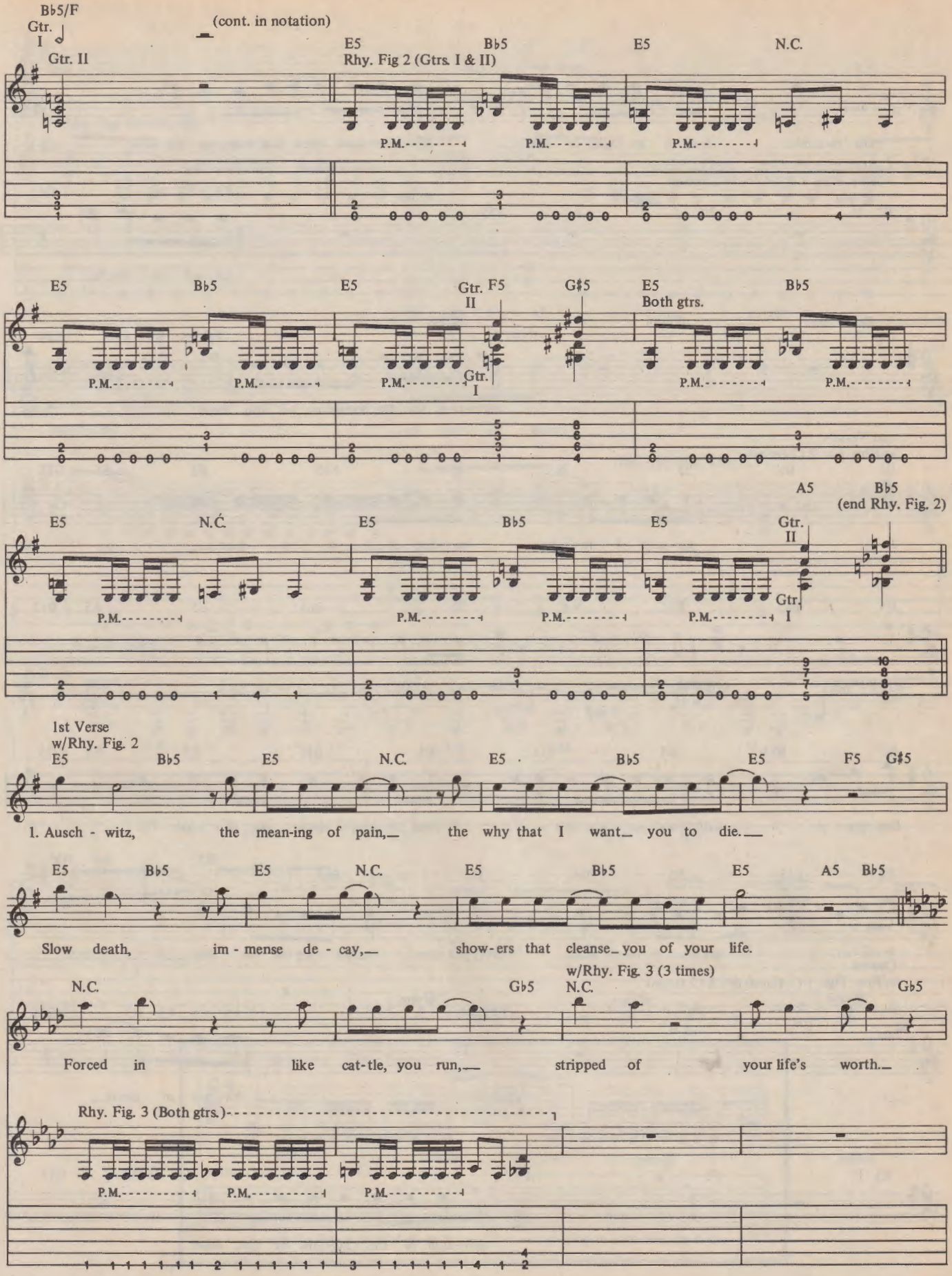
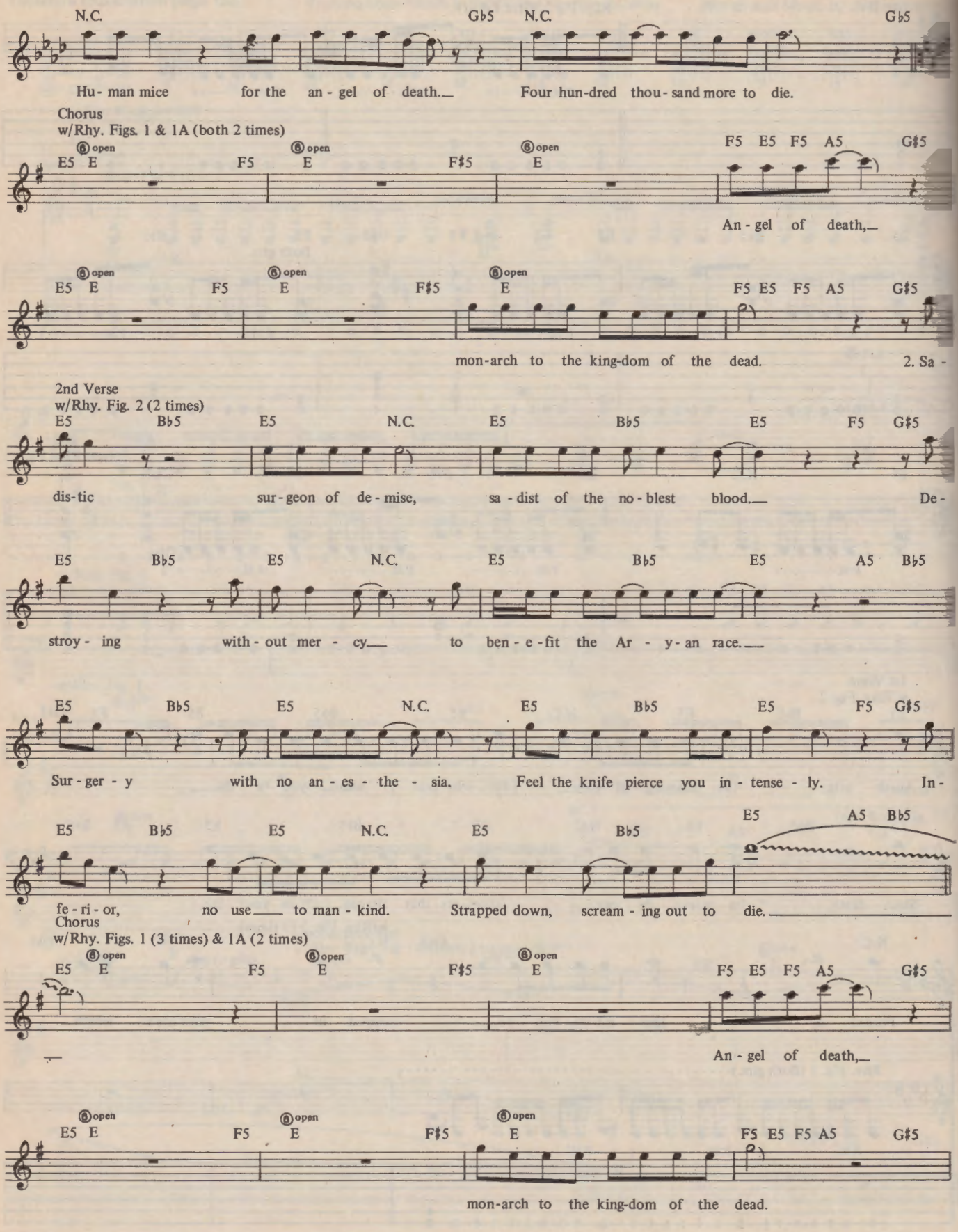
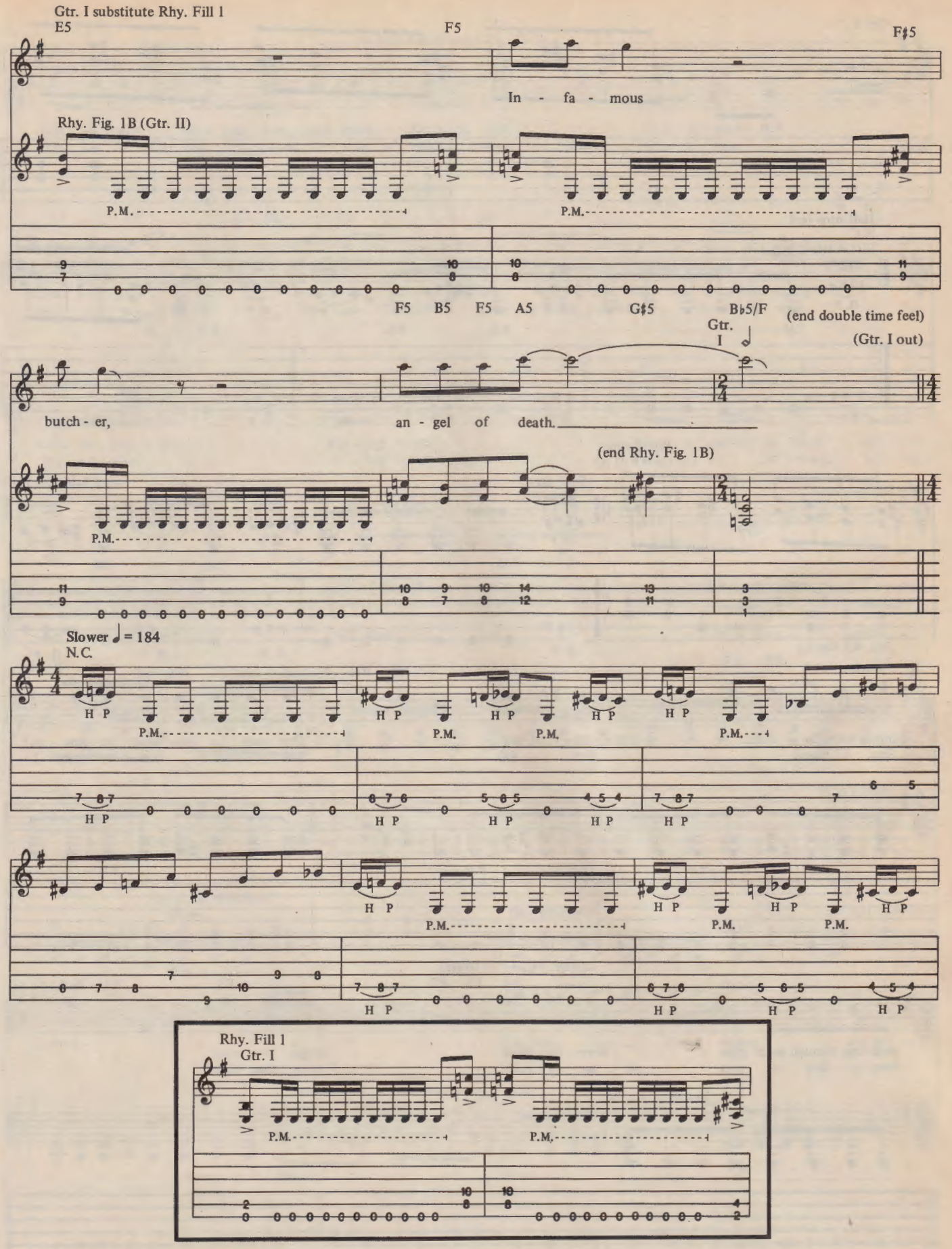
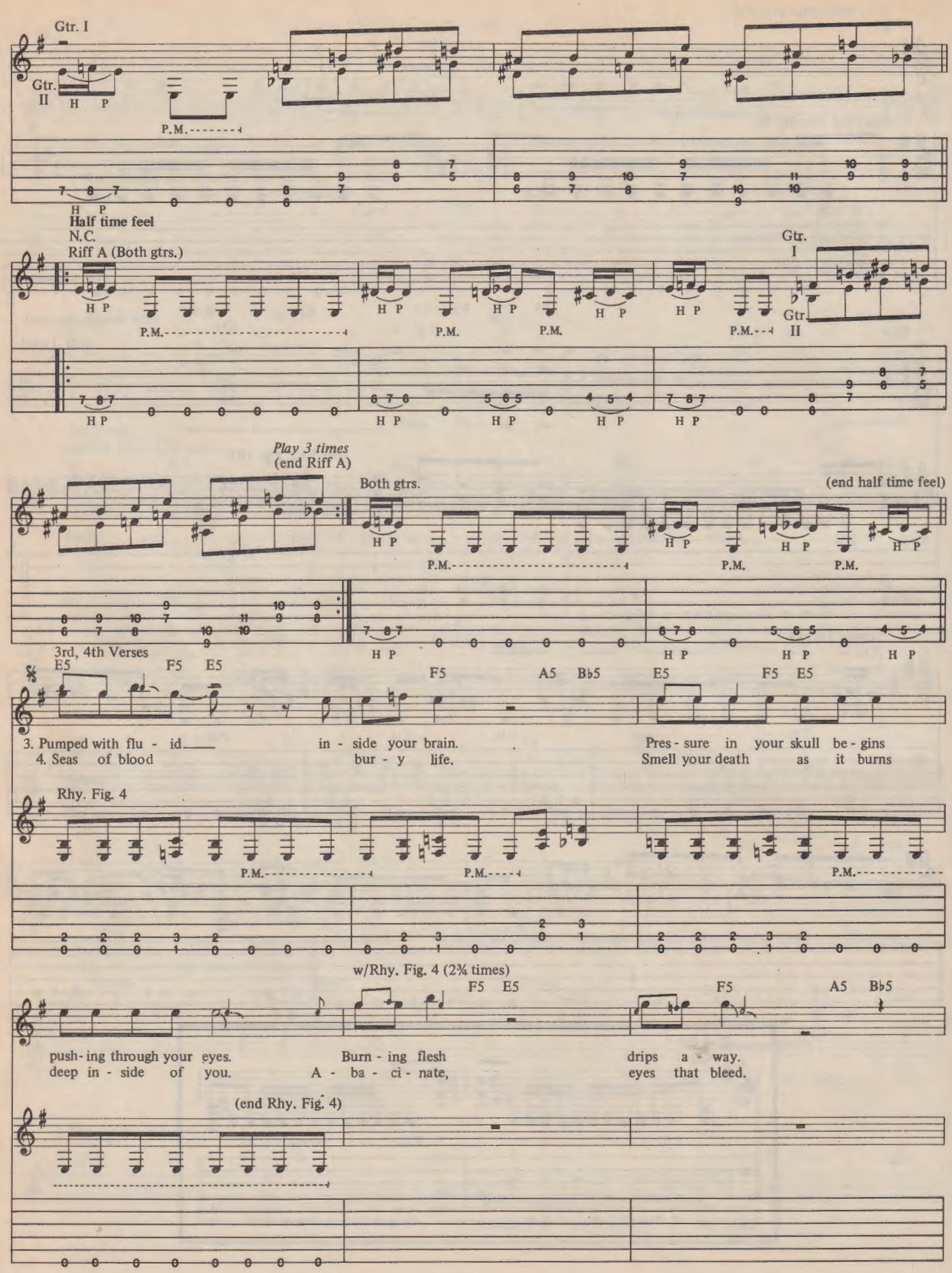
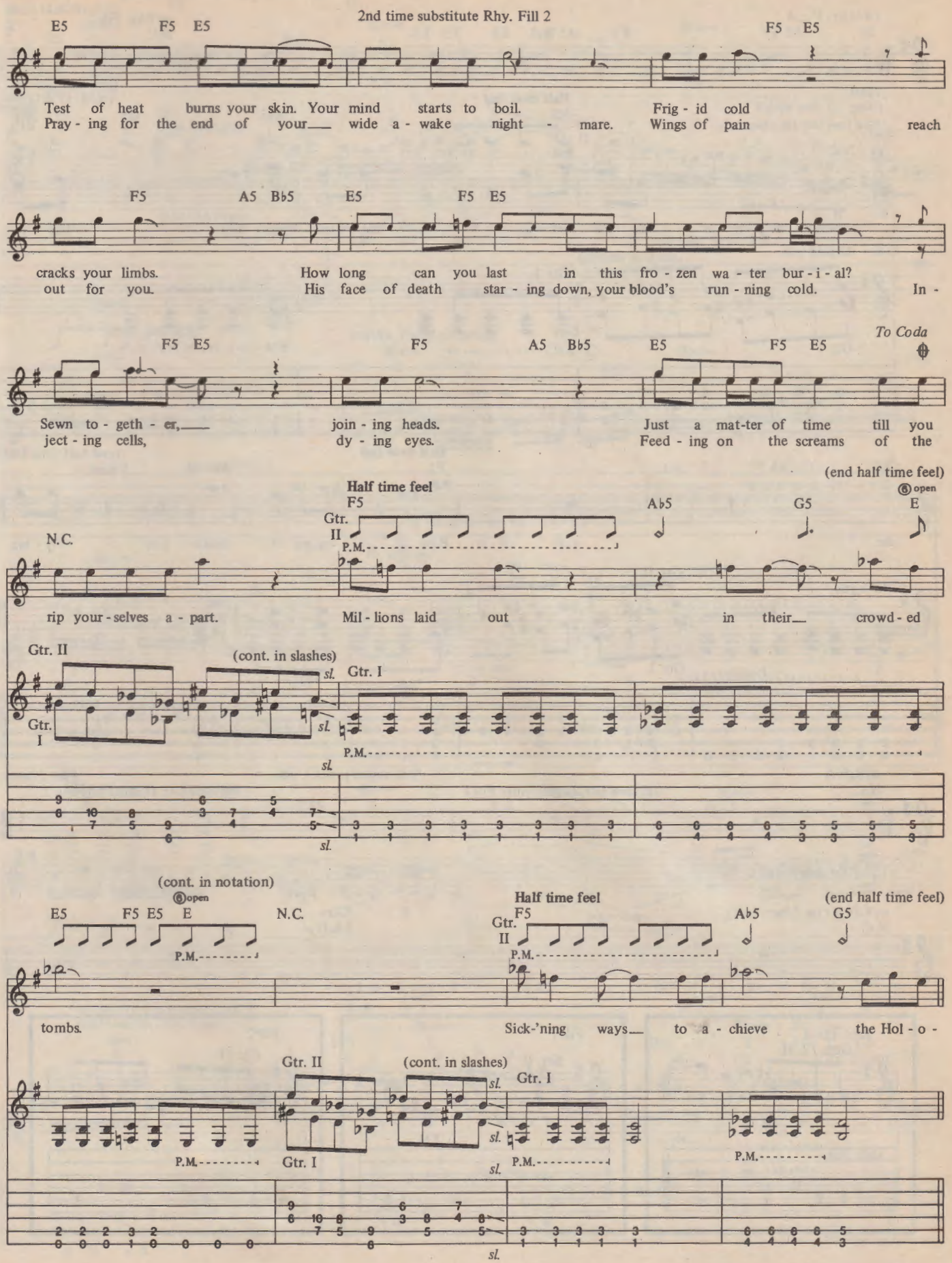
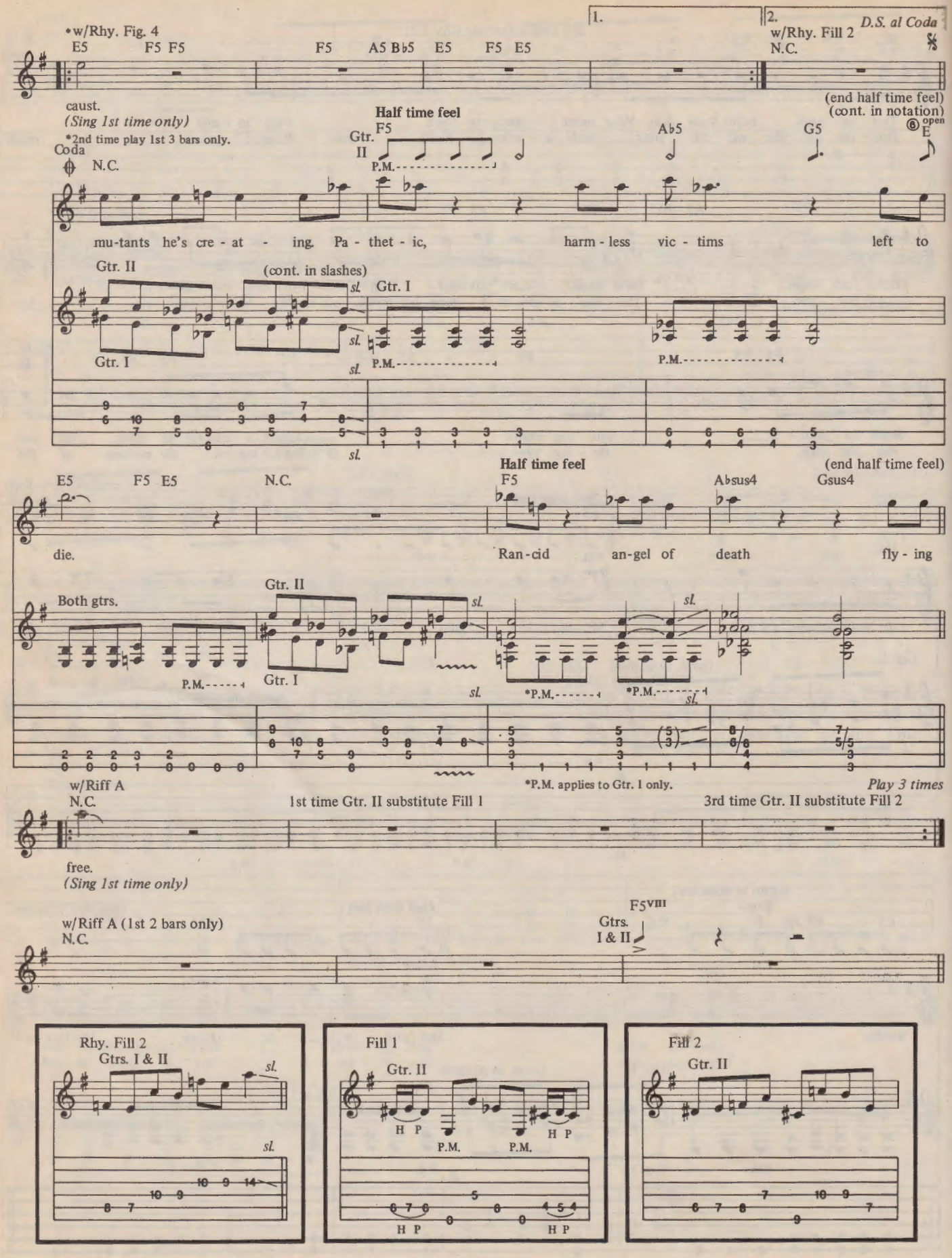

B♭5/F
Gtr. I
Gtr. II
(cont. in notation)
E5
B♭5
E5
N.C.
Rhy. Fig 2 (Gtrs. I & II)
P.M.
E5
B♭5
E5
Gtr. II
F5
G♯5
Gtr. I
E5
Both gtrs.
B♭5
A5
B♭5
(end Rhy. Fig. 2)
E5
N.C.
E5
B♭5
E5
Gtr. II
Gtr. I
1st Verse
w/Rhy. Fig. 2
E5
B♭5
E5
N.C.
E5
B♭5
E5
F5
G♯5
1. Ausch - witz, the mean-ing of pain, the why that I want you to die.
E5
B♭5
E5
N.C.
E5
B♭5
E5
A5
B♭5
Slow death, im - mense de - cay, show-ers that cleanse you of your life.
w/Rhy. Fig. 3 (3 times)
N.C.
G♭5
N.C.
G♭5
Forced in like cat-tle, you run, stripped of your life's worth.
Rhy. Fig. 3 (Both gtrs.)

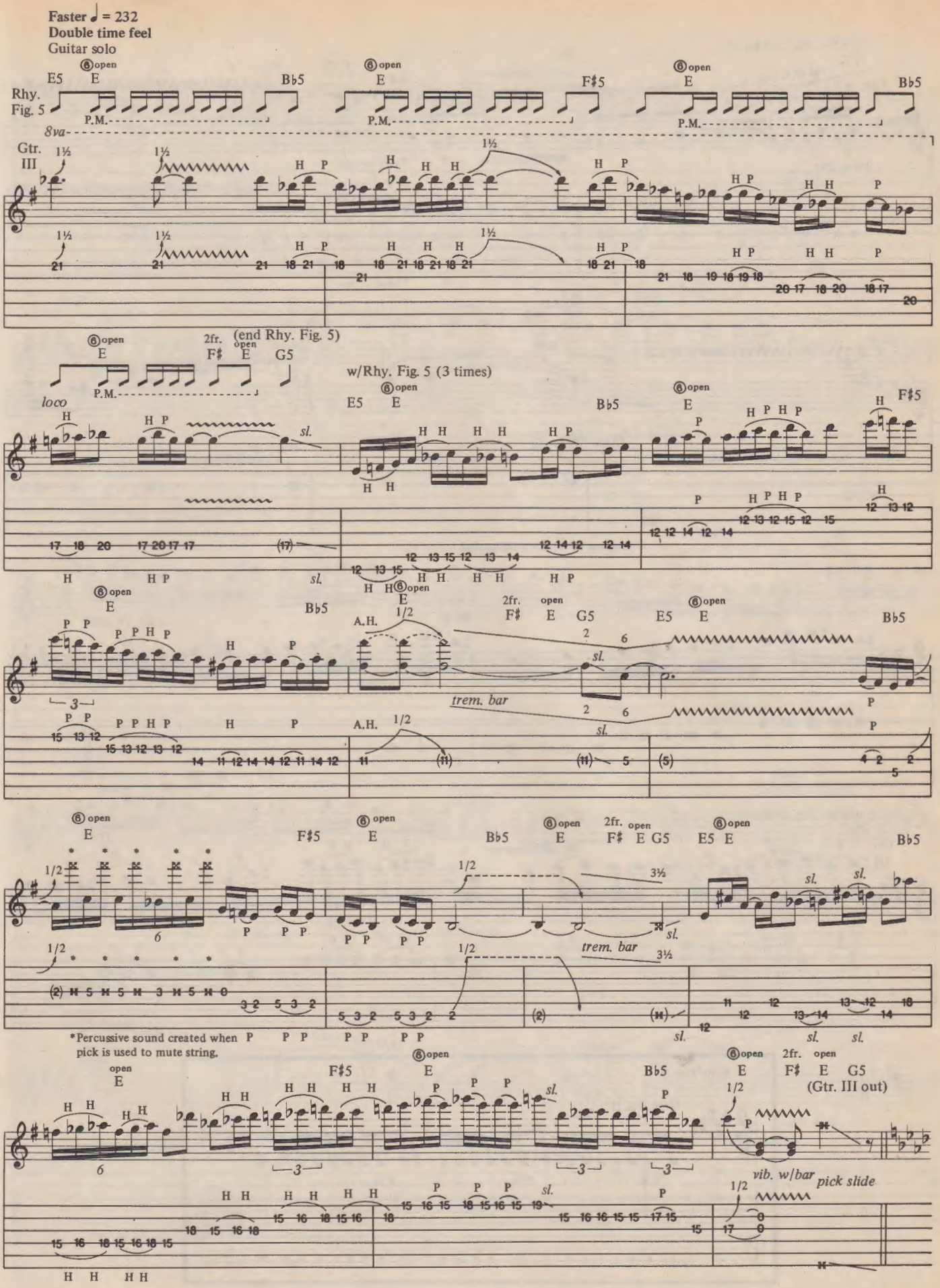

N.C. G♭5 N.C. G♭5
Hu - man mice for the an - gel of death. Four hun-dred thou - sand more to die.
Chorus
w/Rhy. Figs. 1 & 1A (both 2 times)
E5 E F5 E F♯5 E F5 E5 F5 A5 G♯5
An - gel of death,
E5 E F5 E F♯5 E F5 E5 F5 A5 G♯5
mon-arch to the king-dom of the dead. 2. Sa -
2nd Verse
w/Rhy. Fig. 2 (2 times)
E5 B♭5 E5 N.C. E5 B♭5 E5 F5 G♯5
dis-tic sur - geon of de - mise, sa - dist of the no - blest blood. De -
E5 B♭5 E5 N.C. E5 B♭5 E5 A5 B♭5
stroy - ing with - out mer - cy to ben - e - fit the Ar - y - an race.
E5 B♭5 E5 N.C. E5 B♭5 E5 F5 G♯5
Sur - ger - y with no an - es - the - sia. Feel the knife pierce you in - tense - ly. In -
E5 B♭5 E5 N.C. E5 B♭5 E5 A5 B♭5
fe - ri - or, no use to man - kind. Strapped down, scream - ing out to die.
Chorus
w/Rhy. Figs. 1 (3 times) & 1A (2 times)
E5 E F5 E F♯5 E F5 E5 F5 A5 G♯5
An - gel of death,
E5 E F5 E F♯5 E F5 E5 F5 A5 G♯5
mon-arch to the king-dom of the dead.

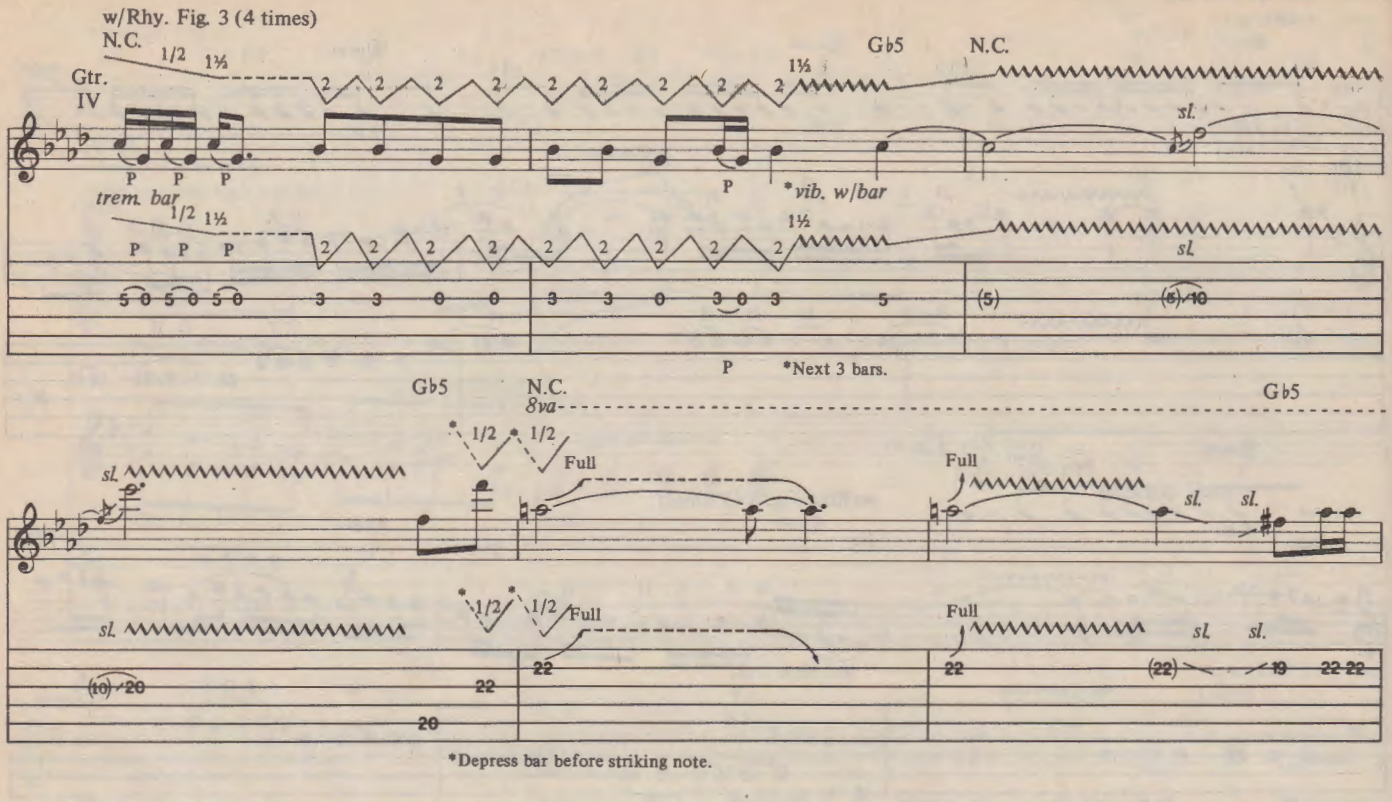

Gtr. I substitute Rhy. Fill 1
E5
F5
F♯5
In - fa - mous
Rhy. Fig. 1B (Gtr. II)
P.M.
F5 B5 F5 A5 G♯5 B♭5/F
(end double time feel)
Gtr. I
(Gtr. I out)
butch - er, an - gel of death.
(end Rhy. Fig. 1B)
Slower ♩ = 184
N.C.
H P
Rhy. Fill 1
Gtr. I


Gtr. I
Gtr. II
H P
P.M.
Half time feel
N.C.
Riff A (Both gtrs.)
Gtr. I
Gtr. II
Play 3 times
(end Riff A)
Both gtrs.
(end half time feel)
3rd, 4th Verses
E5 F5 E5
F5 A5 B♭5 E5 F5 E5
3. Pumped with flu - id in - side your brain. Pres - sure in your skull be - gins
4. Seas of blood bur - y life. Smell your death as it burns
Rhy. Fig. 4
w/Rhy. Fig. 4 (2¾ times)
F5 E5 F5 A5 B♭5
push - ing through your eyes. Burn - ing flesh drips a - way.
deep in - side of you. A - ba - ci - nate, eyes that bleed.
(end Rhy. Fig. 4)

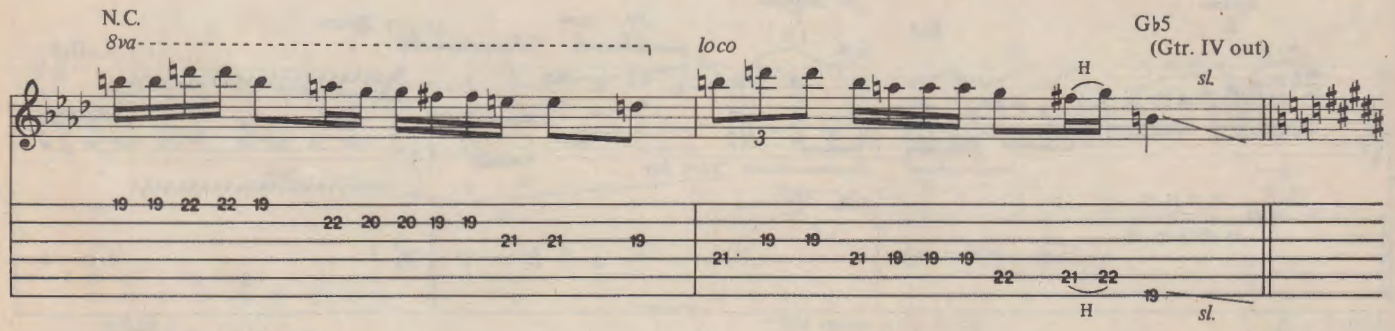

2nd time substitute Rhy. Fill 2
E5 F5 E5 F5 E5
Test of heat burns your skin. Your mind starts to boil. Frig - id cold
Pray - ing for the end of your wide a - wake night - mare. Wings of pain reach
F5 A5 Bb5 E5 F5 E5
cracks your limbs. How long can you last in this fro - zen wa - ter bur - i - al?
out for you. His face of death star - ing down, your blood's run - ning cold. In -
F5 E5 F5 A5 Bb5 E5 F5 E5 To Coda
Sewn to - geth - er, join - ing heads. Just a mat-ter of time till you
ject - ing cells, dy - ing eyes. Feed - ing on the screams of the
(end half time feel)
Half time feel
F5 Ab5 G5 E open
Gtr. II
N.C.
P.M.
rip your - selves a - part. Mil - lions laid out in their crowd - ed
Gtr. II (cont. in slashes) Gtr. I
Gtr. I
sl.
P.M.
(cont. in notation)
E5 F5 E5 E open N.C.
P.M.
Half time feel
F5 Ab5 G5 (end half time feel)
Gtr. II
P.M.
tombs. Sick-'ning ways to a - chieve the Hol - o -
Gtr. II (cont. in slashes) Gtr. I
P.M. Gtr. I P.M. P.M.

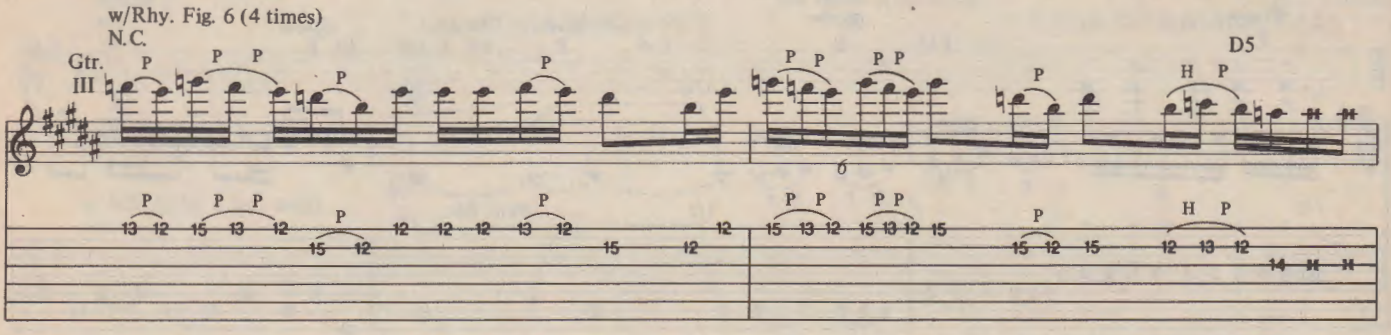

*w/Rhy. Fig. 4
E5 F5 F5 F5 A5 B♭5 E5 F5 E5
1.
2. D.S. al Coda
w/Rhy. Fill 2
N.C.
caust.
(Sing 1st time only)
*2nd time play 1st 3 bars only.
(end half time feel)
(cont. in notation)
Coda
N.C.
Half time feel
Gtr. II F5
P.M.
A♭5
G5
open E
mu-tants he's cre - at - ing. Pa - thet - ic, harm - less vic - tims left to
Gtr. II
(cont. in slashes)
Gtr. I
sl.
P.M.
E5 F5 E5 N.C.
Half time feel
F5
A♭sus4
Gsus4
(end half time feel)
die.
Ran-cid an-gel of death fly - ing
Both gtrs.
Gtr. II
Gtr. I
*P.M.
*P.M. applies to Gtr. 1 only.
Play 3 times
w/Riff A
N.C.
1st time Gtr. II substitute Fill 1
3rd time Gtr. II substitute Fill 2
free.
(Sing 1st time only)
w/Riff A (1st 2 bars only)
N.C.
F5VIII
Gtrs. I & II
Rhy. Fill 2
Gtrs. I & II
Fill 1
Gtr. II
H P
P.M.
Fill 2
Gtr. II

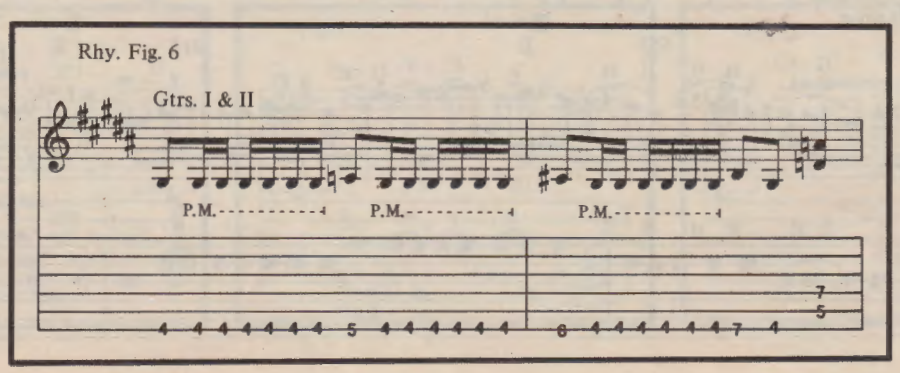

Faster ♩ = 232
Double time feel
Guitar solo
Rhy. Fig. 5
Gtr. III
8va
P.M.
(end Rhy. Fig. 5)
w/Rhy. Fig. 5 (3 times)
loco
trem. bar
A.H.
vib. w/bar
pick slide
(Gtr. III out)
*Percussive sound created when pick is used to mute string.

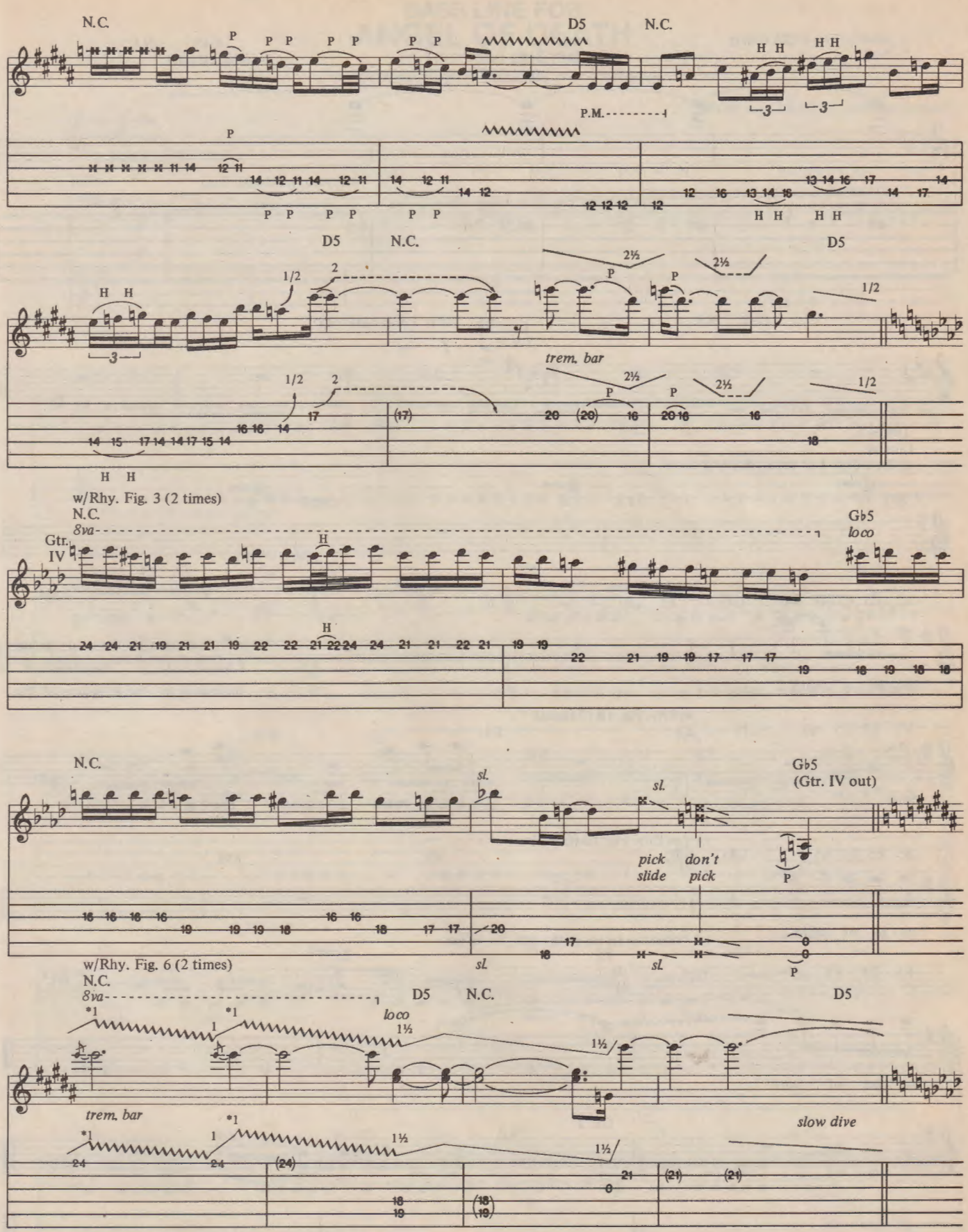


*Depress bar before striking note.

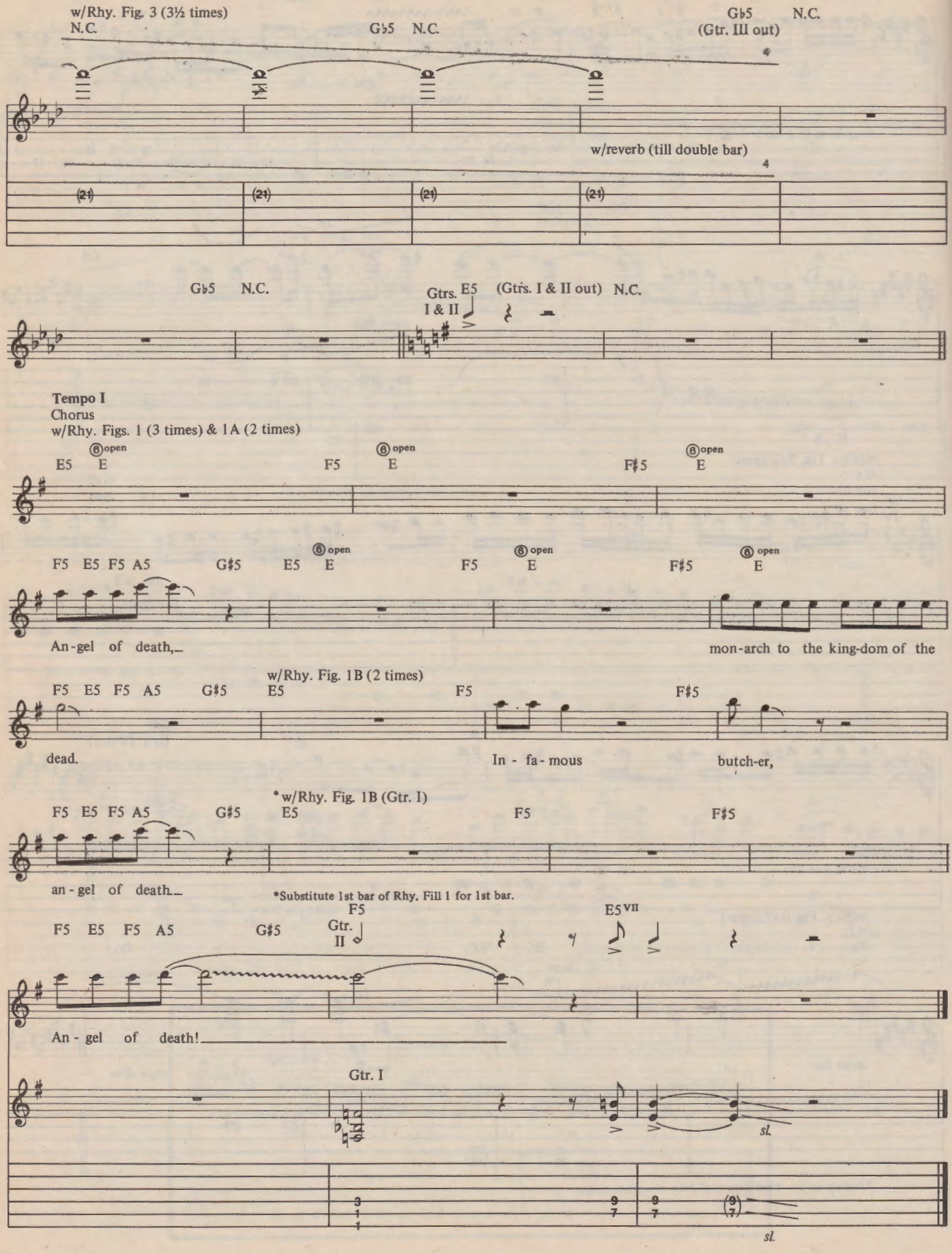








*Pull up on bar. Then depress and vib. simultaneously.

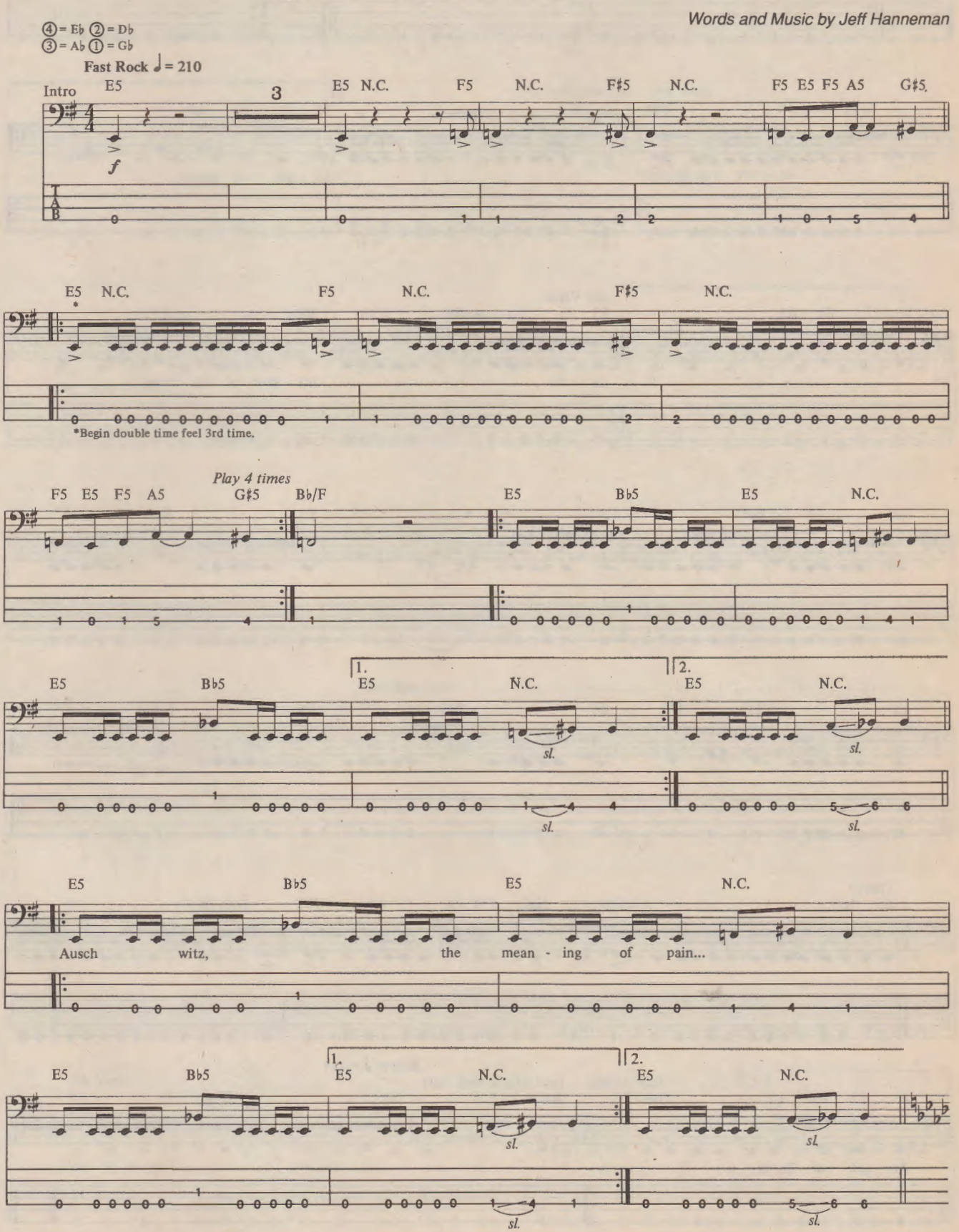

w/Rhy. Fig. 3 (3½ times)
N.C.
G♭5 N.C.
G♭5 N.C.
(Gtr. III out)
w/reverb (till double bar)
G♭5 N.C.
Gtrs. I & II E5
(Gtrs. I & II out) N.C.
Tempo I
Chorus
w/Rhy. Figs. 1 (3 times) & 1A (2 times)
E5 E F5 E F♯5 E
F5 E5 F5 A5 G♯5 E5 E F5 E F♯5 E
An-gel of death, mon-arch to the king-dom of the
w/Rhy. Fig. 1B (2 times)
F5 E5 F5 A5 G♯5 E5 F5 F♯5
dead. In - fa - mous butch-er,
*w/Rhy. Fig. 1B (Gtr. I)
F5 E5 F5 A5 G♯5 E5 F5 F♯5
an - gel of death.
*Substitute 1st bar of Rhy. Fill 1 for 1st bar.
F5 E5 F5 A5 G♯5 Gtr. II E5 VII
An - gel of death!
Gtr. I
sl.
sl.

BASS LINE FOR
ANGEL OF DEATH

As Recorded by Slayer

(From the album REIGN IN BLOOD/Def American Records)

Words and Music by Jeff Hanneman



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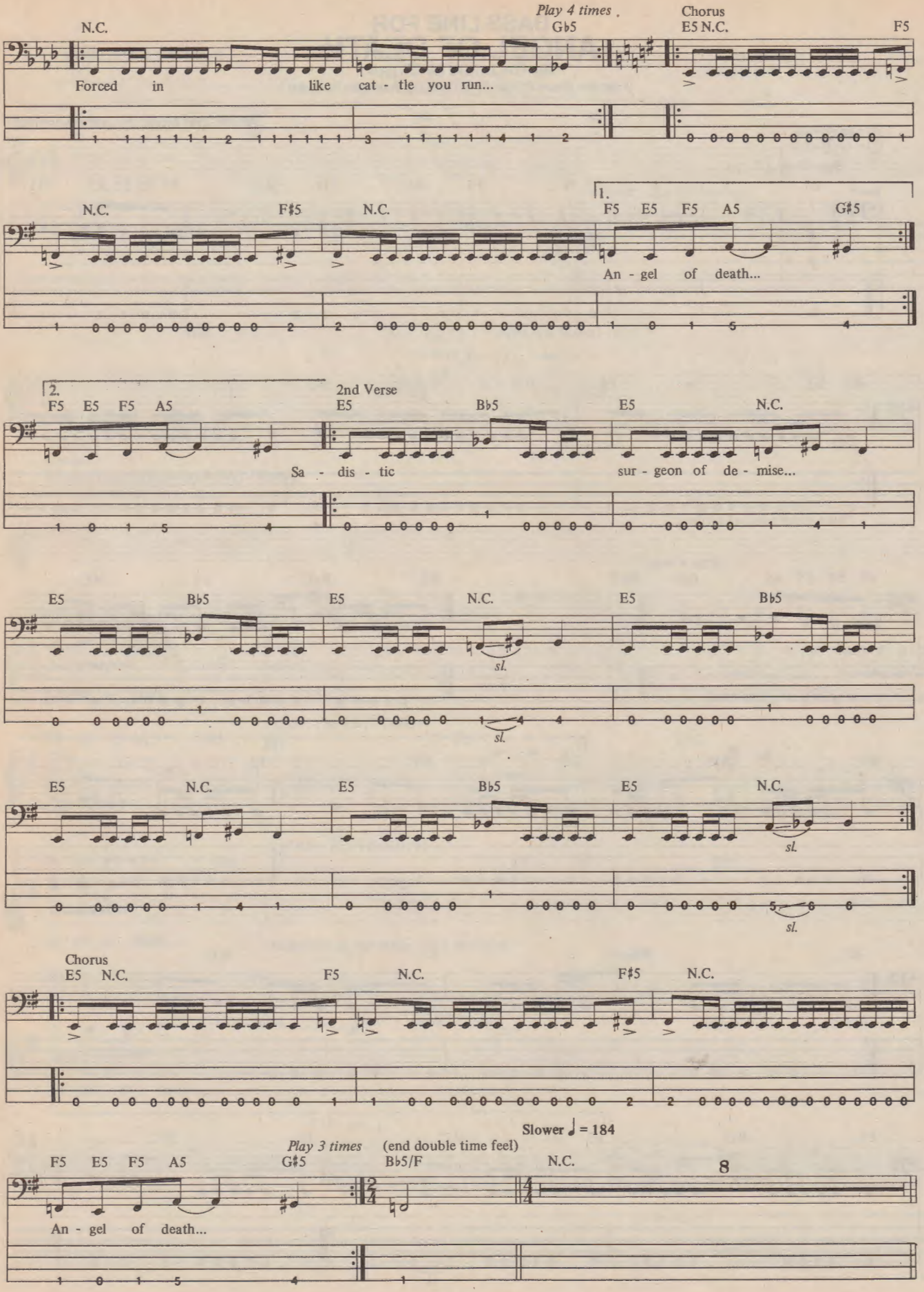
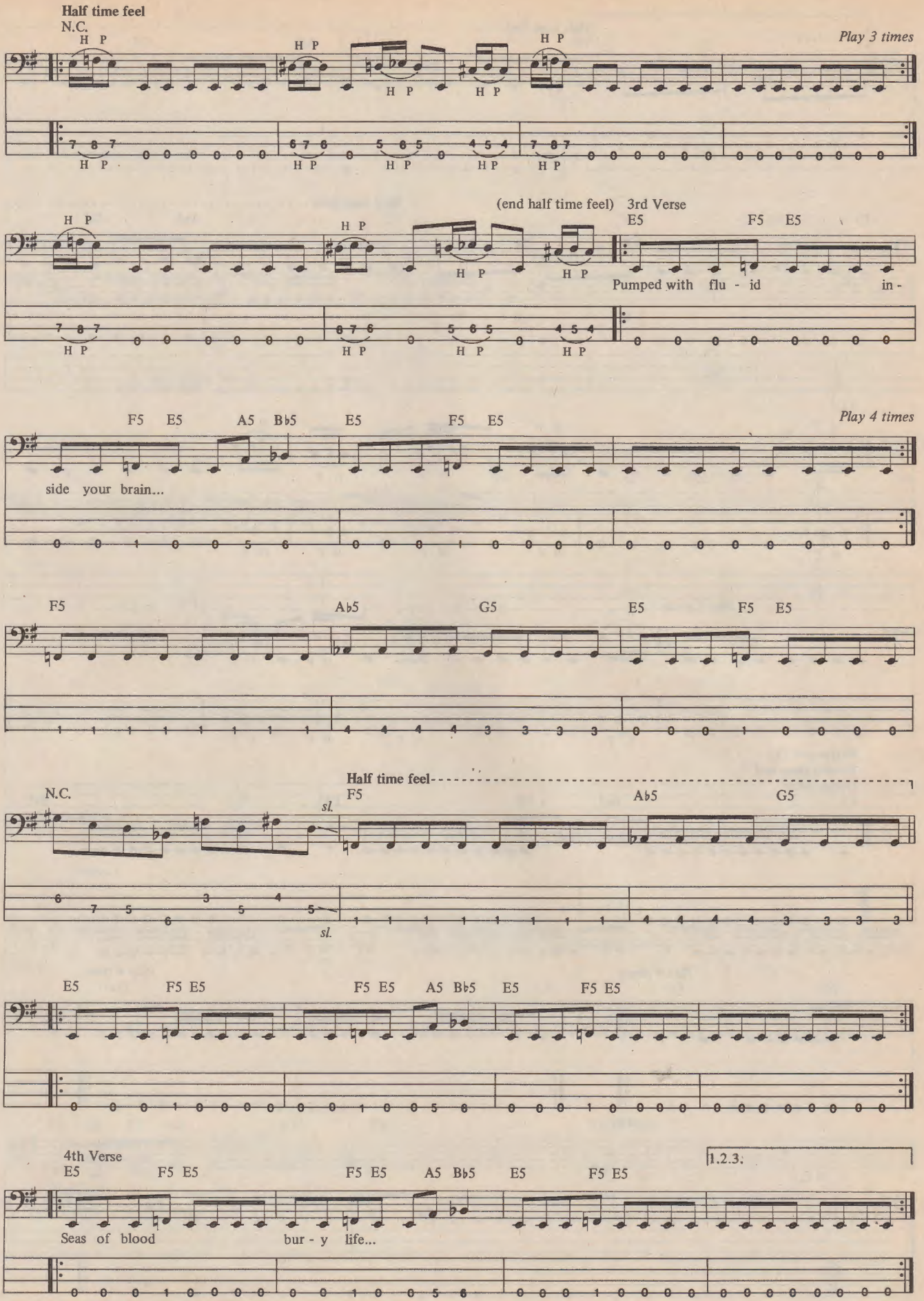
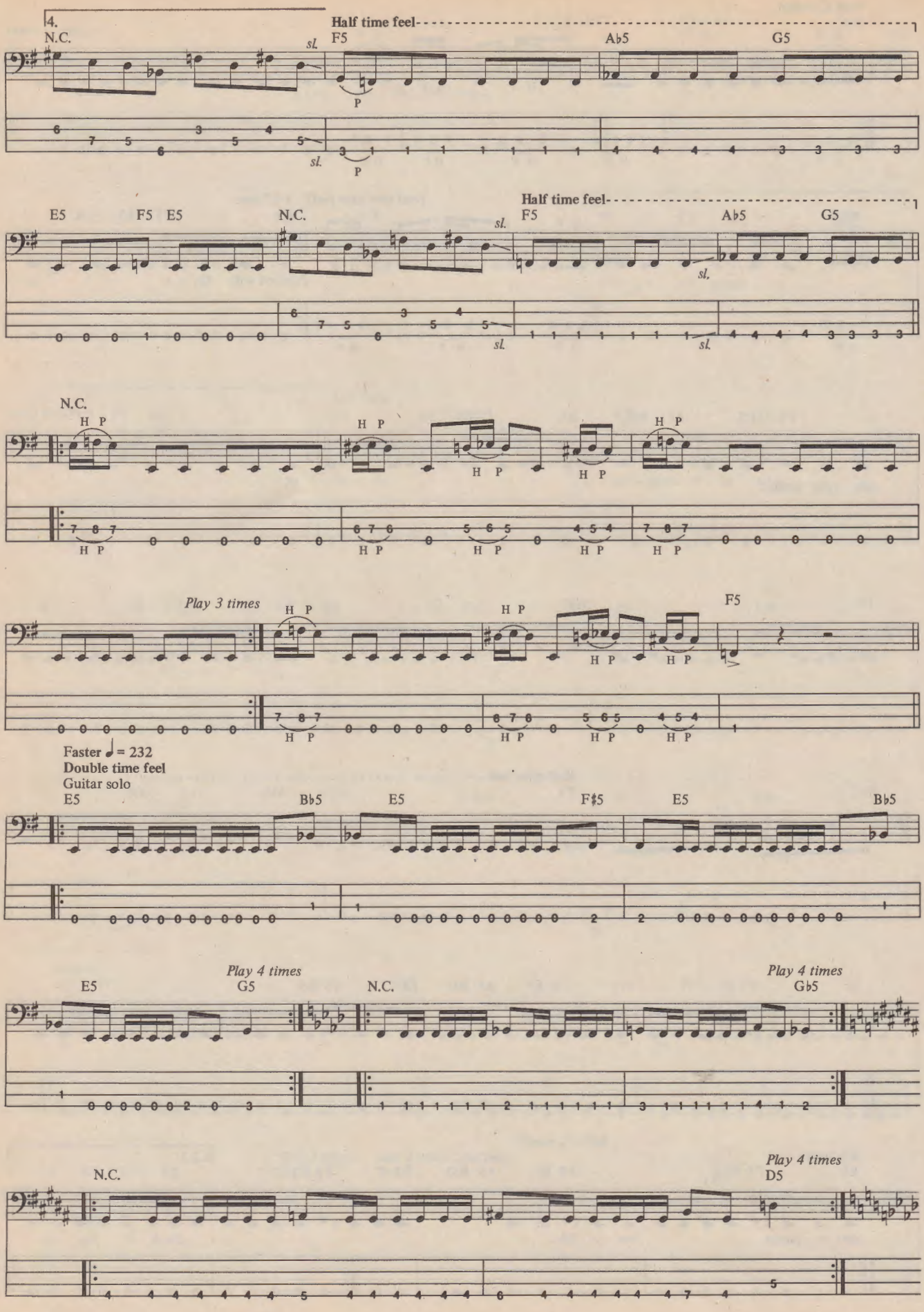
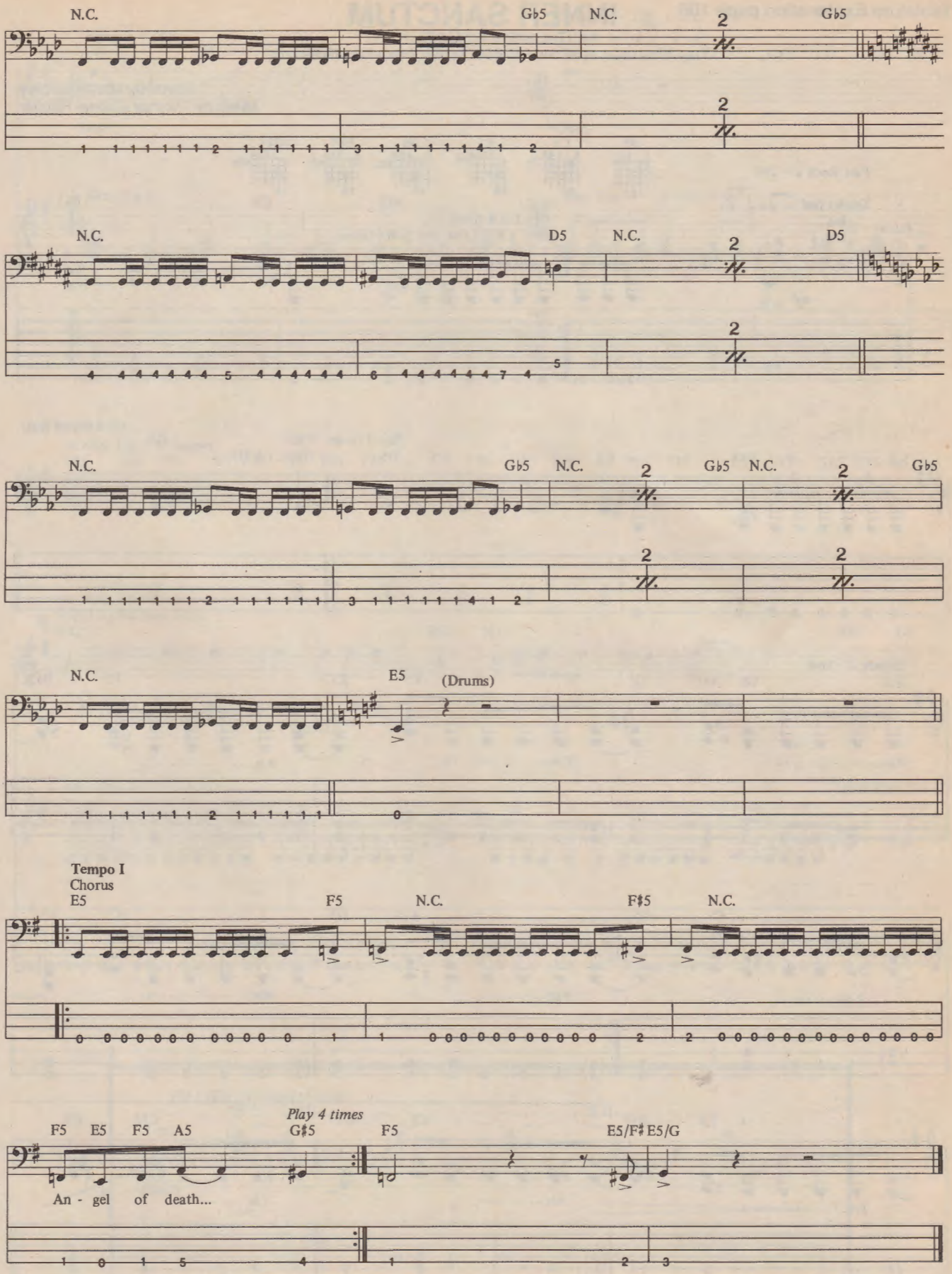

Play 4 times
Chorus
N.C.
Gb5
E5 N.C.
F5
Forced in like cat - tle you run...
N.C.
F#5
N.C.
1.
F5 E5 F5 A5
G#5
An - gel of death...
2.
F5 E5 F5 A5
2nd Verse
E5
Bb5
E5
N.C.
Sa - dis - tic
sur - geon of de - mise...
E5
Bb5
E5
N.C.
E5
Bb5
sl.
sl.
E5
N.C.
E5
Bb5
E5
N.C.
sl.
sl.
Chorus
E5 N.C.
F5
N.C.
F#5
N.C.
Slower ♩ = 184
Play 3 times
(end double time feel)
F5 E5 F5 A5
G#5
Bb5/F
N.C.
8
An - gel of death...


Half time feel
N.C.
H P
Play 3 times
(end half time feel)
3rd Verse
E5
F5 E5
Pumped with flu - id in -
F5 E5 A5 B♭5 E5 F5 E5
Play 4 times
side your brain...
F5 A♭5 G5 E5 F5 E5
Half time feel
N.C.
F5
A♭5
G5
sl.
E5 F5 E5 F5 E5 A5 B♭5 E5 F5 E5
4th Verse
1.2.3.
Seas of blood bur - y life...


4.
N.C.
sl.
Half time feel
F5
Ab5
G5
P
E5
F5 E5
N.C.
H P
Play 3 times
F5
Faster ♩= 232
Double time feel
Guitar solo
Bb5
F#5
Play 4 times
Gb5
D5


N.C.
G♭5
N.C.
2
G♭5
N.C.
D5
N.C.
2
D5
N.C.
G♭5
N.C.
2
G♭5
N.C.
2
G♭5
N.C.
E5
(Drums)
Tempo I
Chorus
E5
F5
N.C.
F♯5
N.C.
Play 4 times
F5 E5 F5 A5
G♯5
F5
E5/F♯ E5/G
An - gel of death...

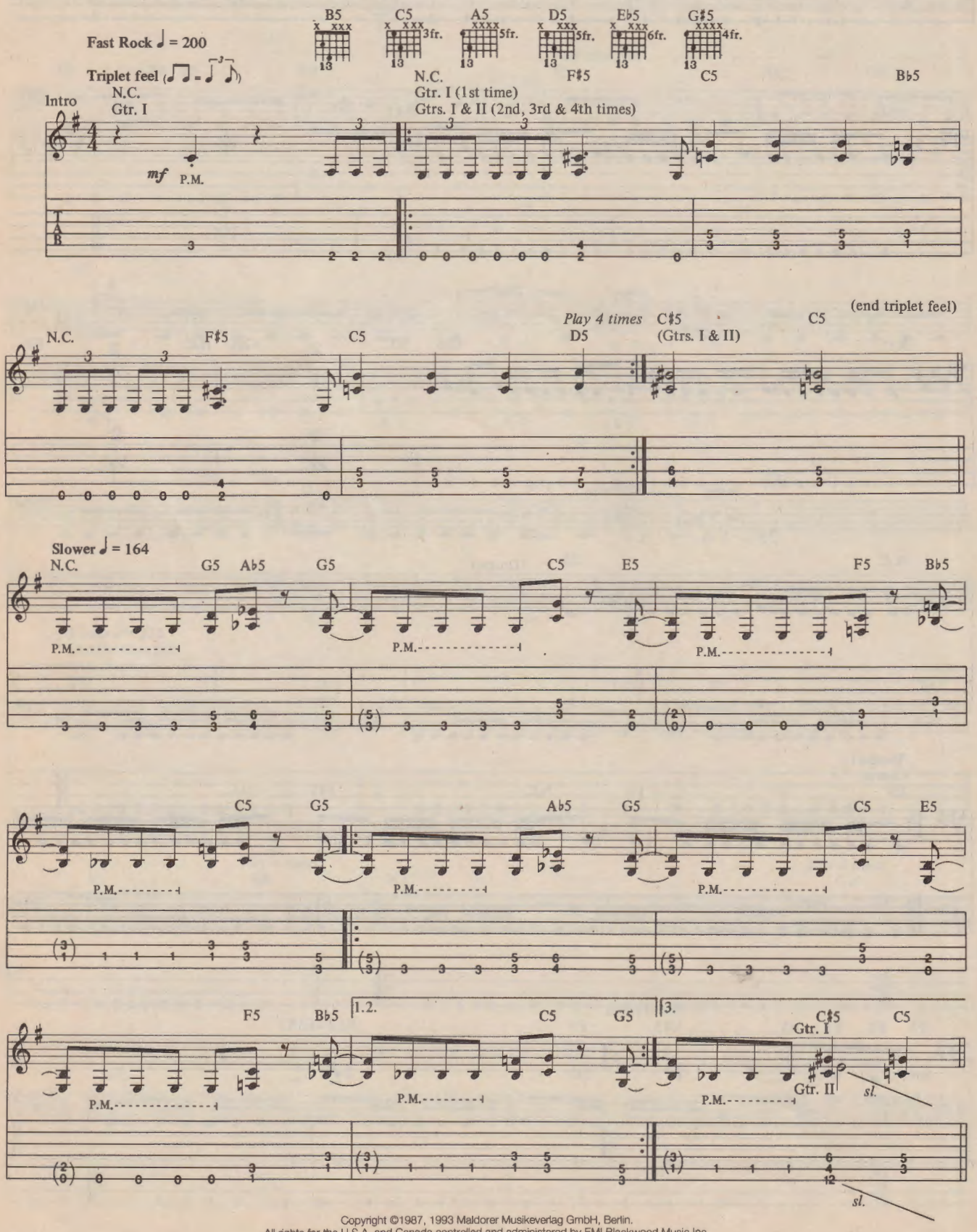
Tablature Explanation page 106

INNER SANCTUM

As Recorded by Celtic Frost

(From the album INTO THE PANDEMONIUM/Combat-Earache Records)

Words by Martin Stricker
Music by Thomas Gabriel Fischer



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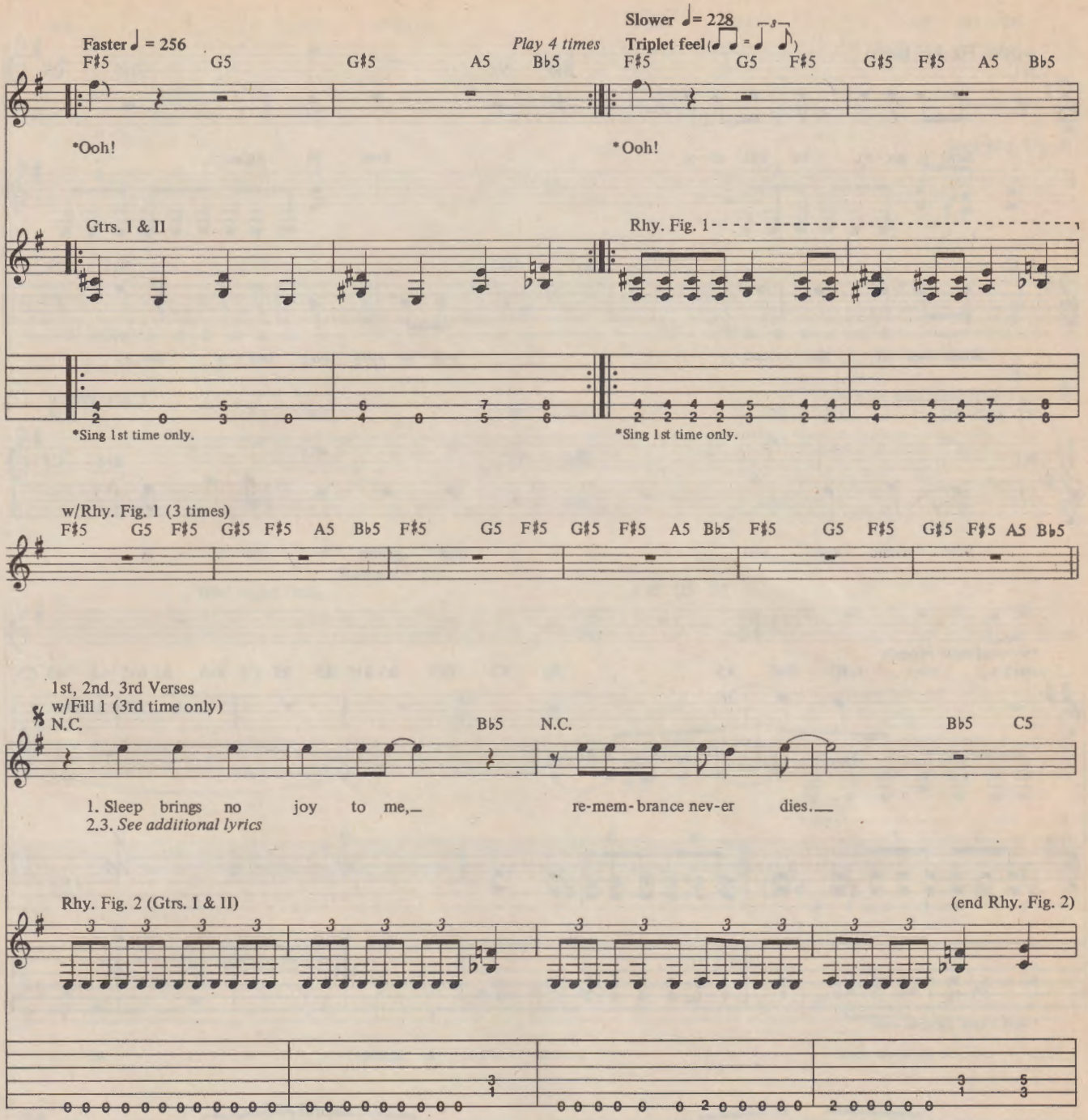
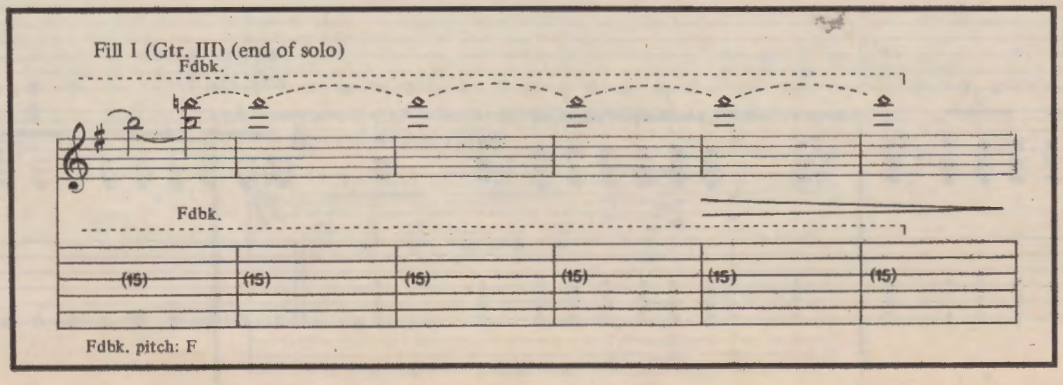
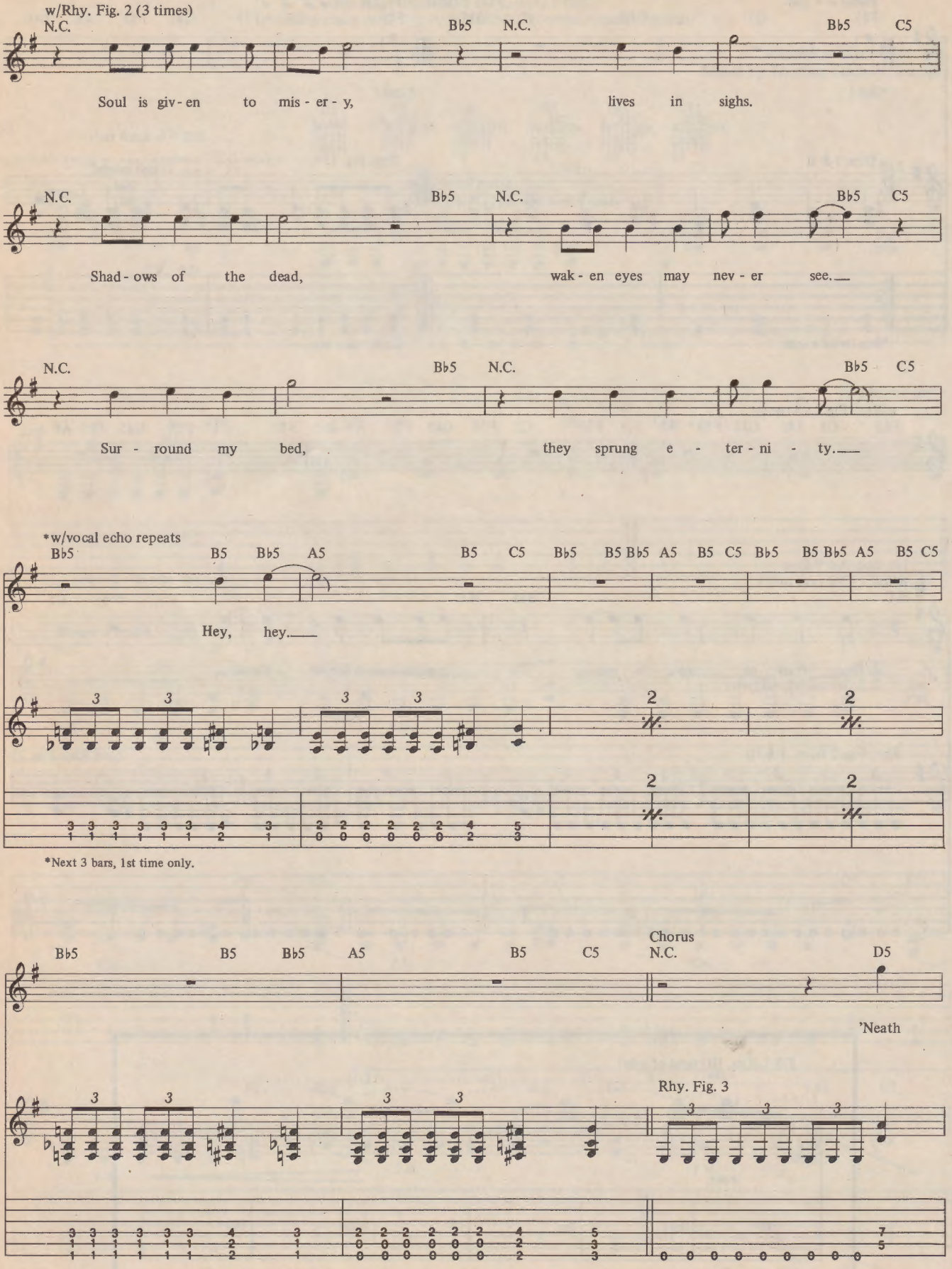
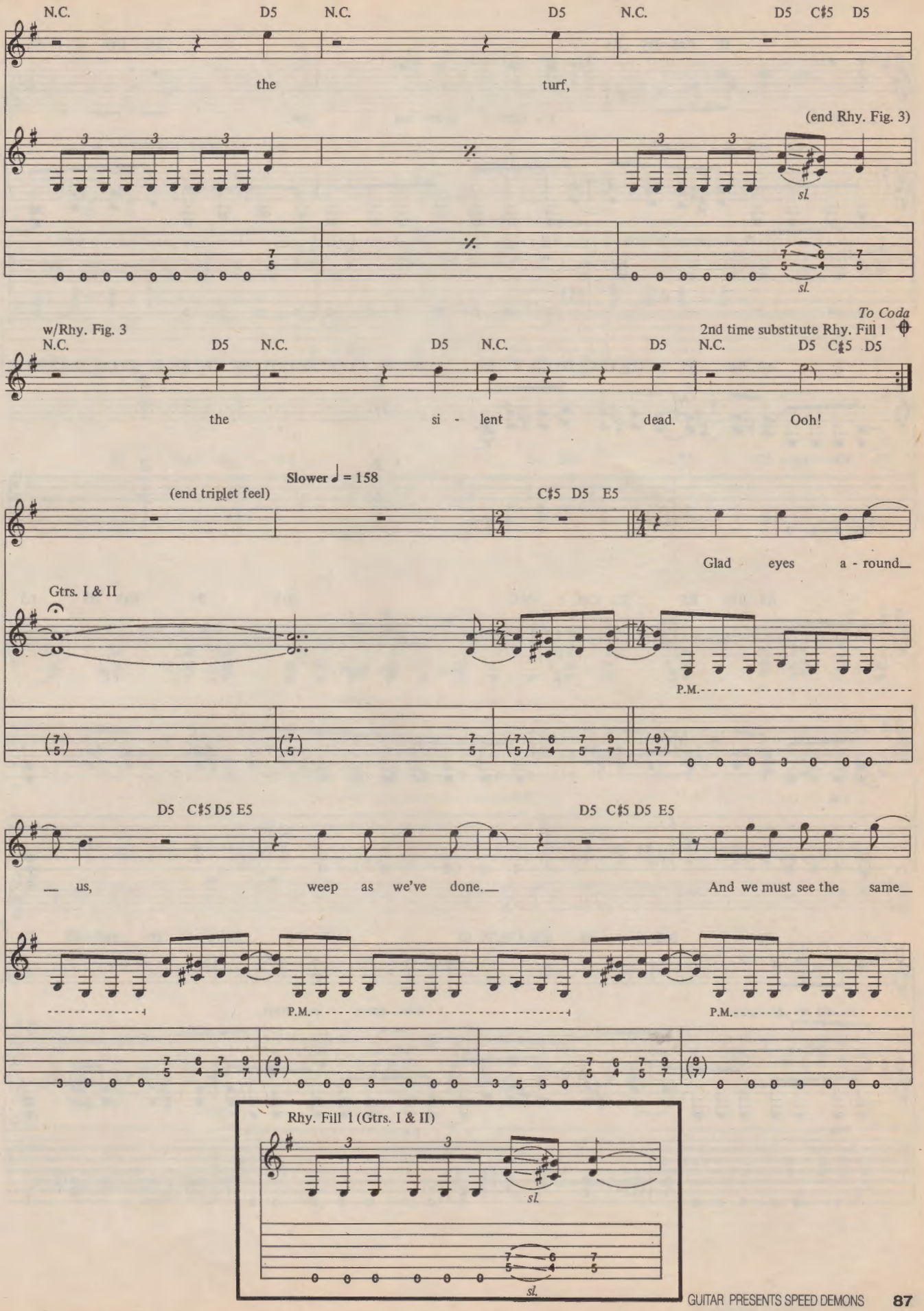
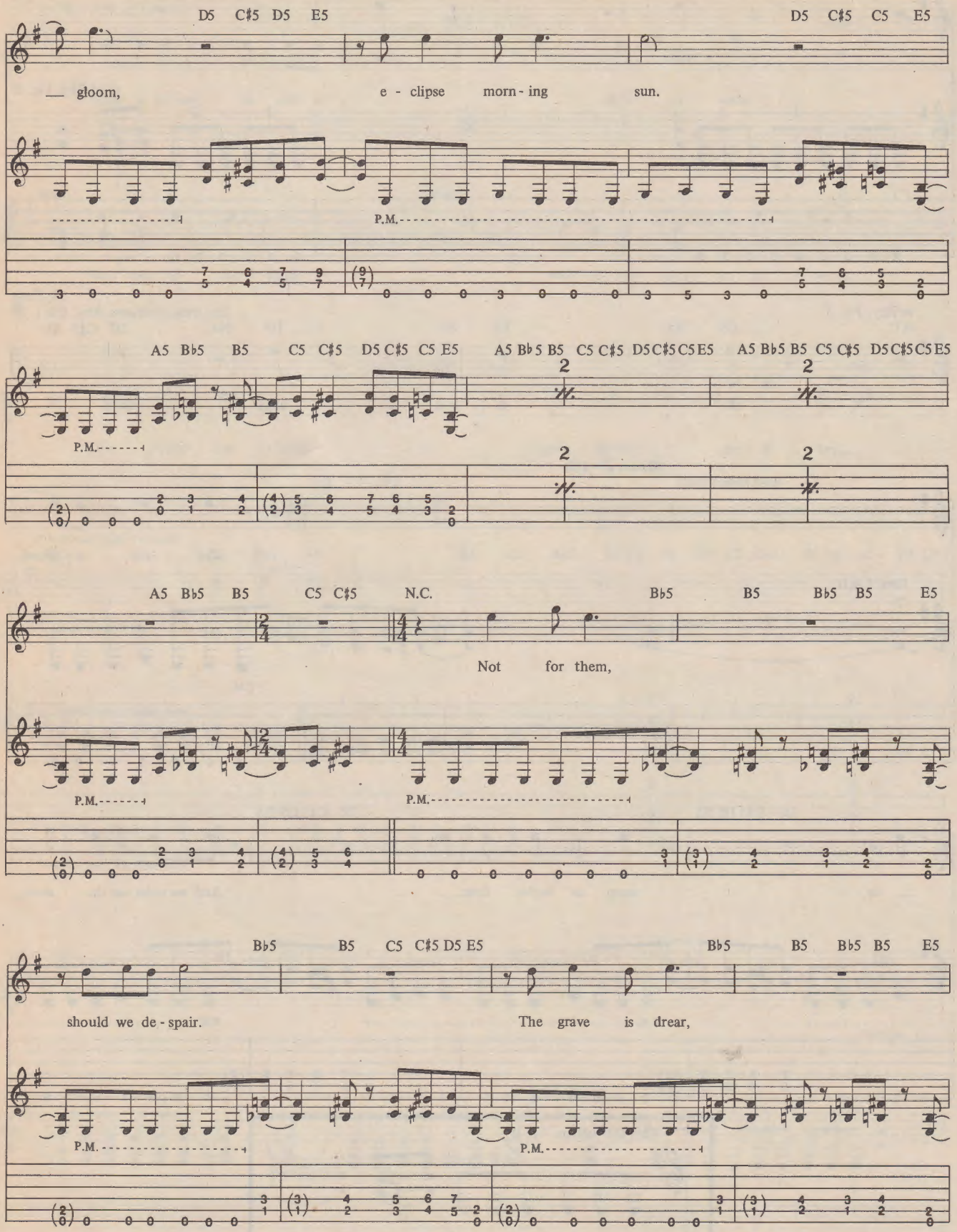
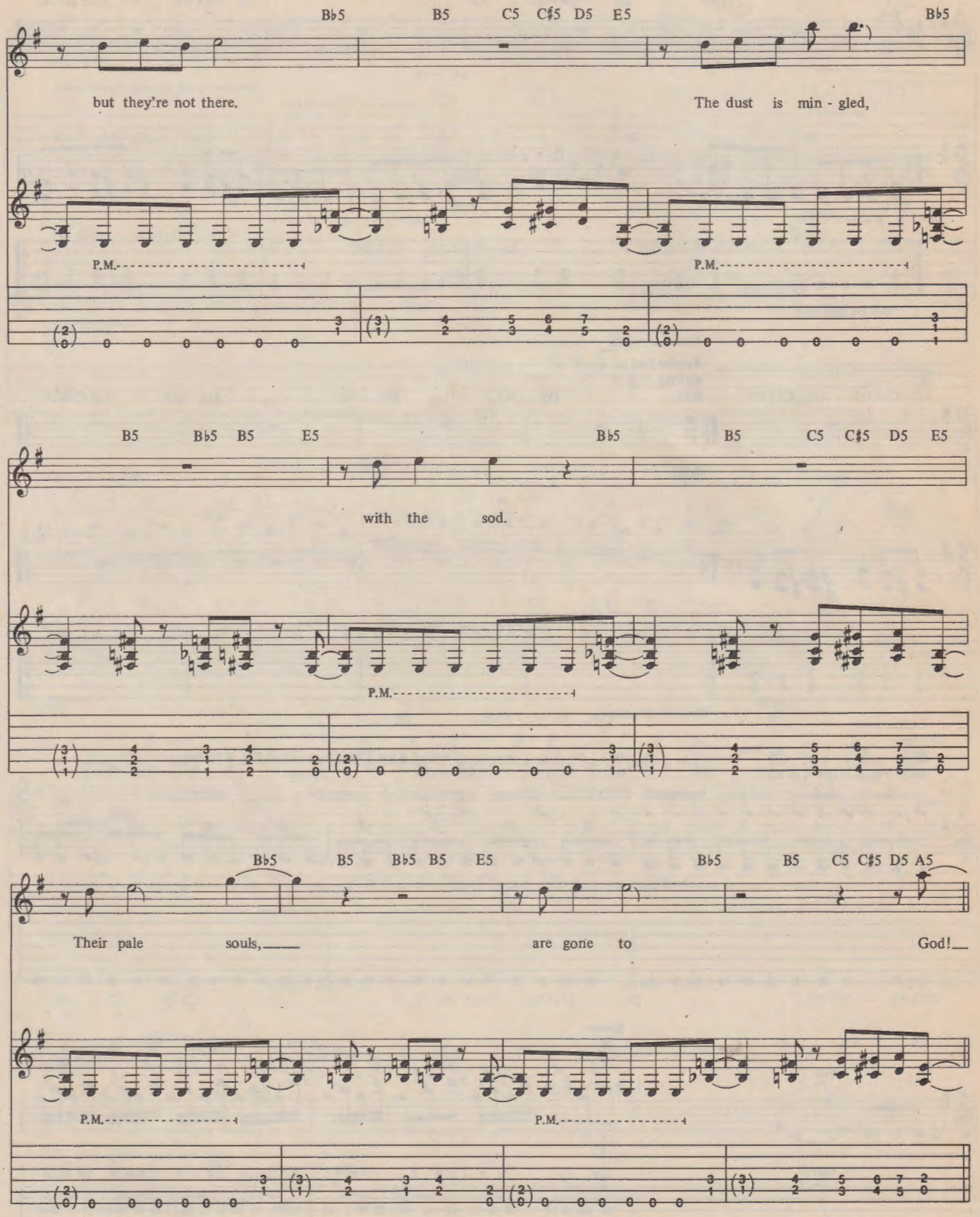

Faster ♩ = 256
F♯5 G5 G♯5 A5 B♭5
Play 4 times
Slower ♩= 228
Triplet feel
F♯5 G5 F♯5 G♯5 F♯5 A5 B♭5
*Ooh!
*Ooh!
Gtrs. 1 & II
Rhy. Fig. 1
*Sing 1st time only.
*Sing 1st time only.
w/Rhy. Fig. 1 (3 times)
F♯5 G5 F♯5 G♯5 F♯5 A5 B♭5 F♯5 G5 F♯5 G♯5 F♯5 A5 B♭5 F♯5 G5 F♯5 G♯5 F♯5 A5 B♭5
1st, 2nd, 3rd Verses
w/Fill 1 (3rd time only)
N.C.
B♭5 N.C. B♭5 C5
1. Sleep brings no joy to me, re-mem-brance nev-er dies.
2.3. See additional lyrics
Rhy. Fig. 2 (Gtrs. I & II)
(end Rhy. Fig. 2)

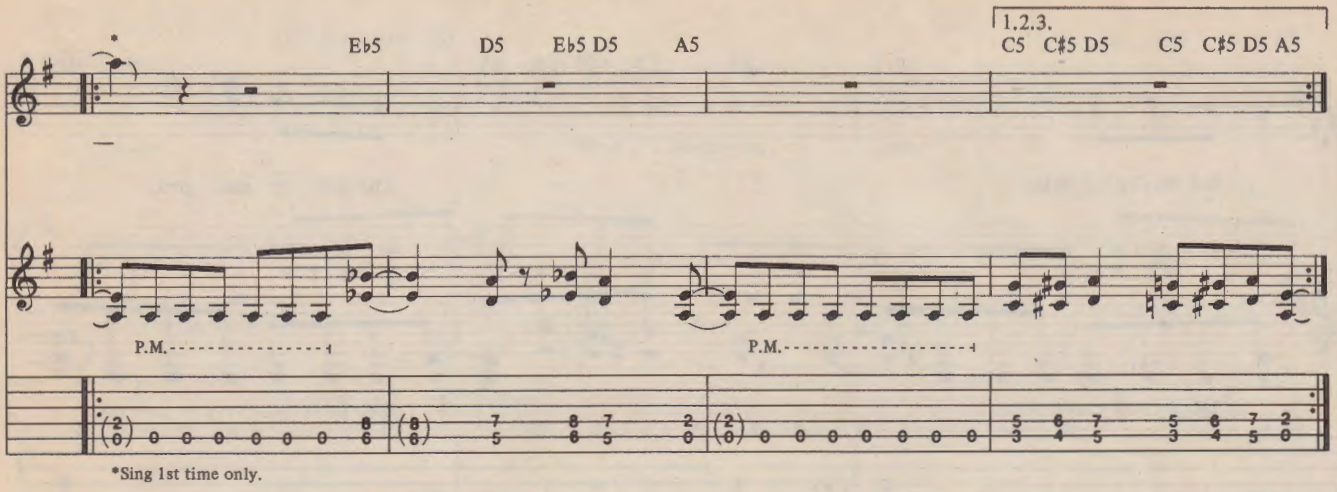

Fill 1 (Gtr. III) (end of solo)
Fdbk.
Fdbk.
(15) (15) (15) (15) (15) (15)
Fdbk. pitch: F

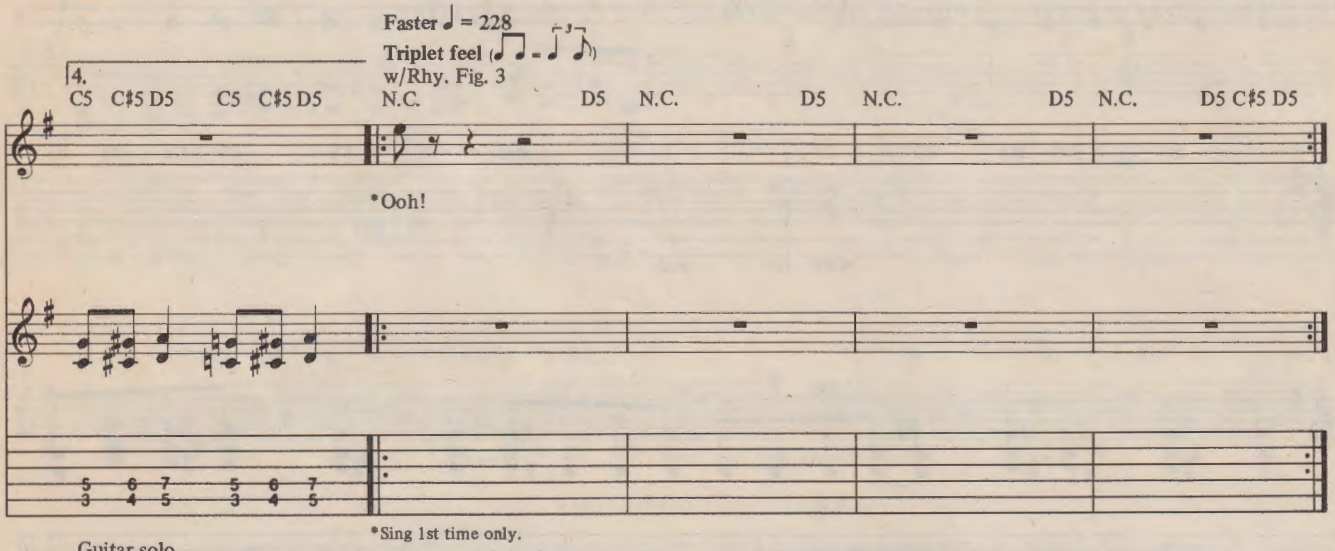

w/Rhy. Fig. 2 (3 times)
N.C. B♭5 N.C. B♭5 C5
Soul is giv - en to mis - er - y, lives in sighs.
N.C. B♭5 N.C. B♭5 C5
Shad - ows of the dead, wak - en eyes may nev - er see.
N.C. B♭5 N.C. B♭5 C5
Sur - round my bed, they sprung e - ter - ni - ty.
*w/vocal echo repeats
B♭5 B5 B♭5 A5 B5 C5 B♭5 B5 B♭5 A5 B5 C5 B♭5 B5 B♭5 A5 B5 C5
Hey, hey.
*Next 3 bars, 1st time only.
Chorus
B♭5 B5 B♭5 A5 B5 C5 N.C. D5
'Neath
Rhy. Fig. 3

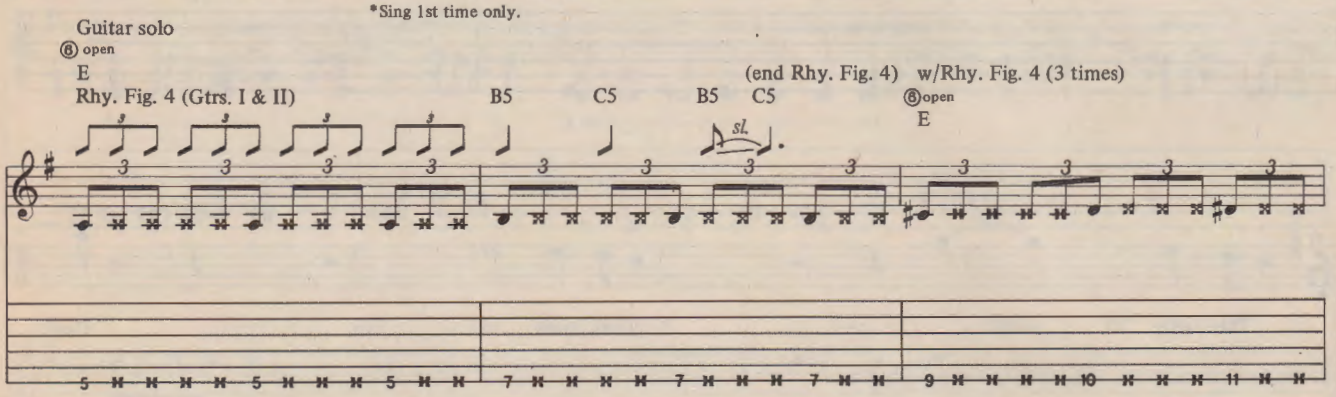

N.C. D5 N.C. D5 N.C. D5 C♯5 D5
the turf,
(end Rhy. Fig. 3)
sl.
To Coda
w/Rhy. Fig. 3
2nd time substitute Rhy. Fill 1
N.C. D5 N.C. D5 N.C. D5 N.C. D5 C♯5 D5
the si - lent dead. Ooh!
Slower ♩ = 158
(end triplet feel)
C♯5 D5 E5
Glad eyes a - round
Gtrs. I & II
P.M.
D5 C♯5 D5 E5
D5 C♯5 D5 E5
us, weep as we've done.
And we must see the same
P.M.
P.M.
Rhy. Fill 1 (Gtrs. I & II)
sl.
sl.

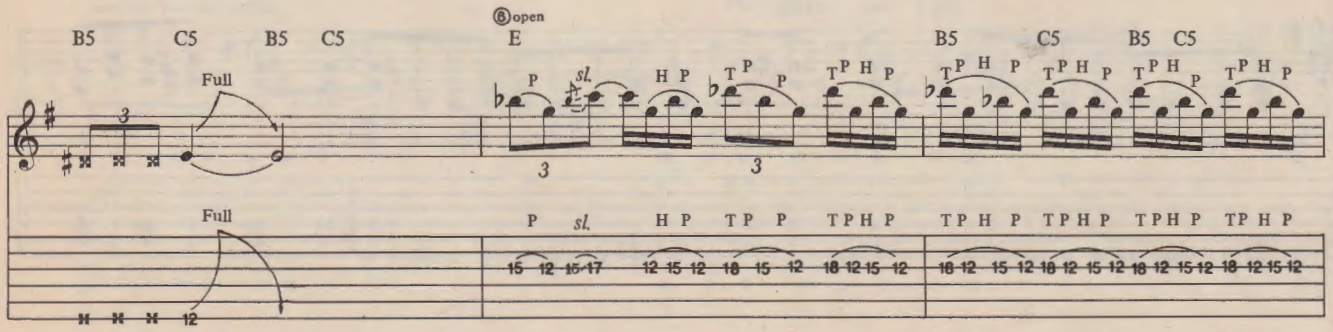

D5 C♯5 D5 E5
D5 C♯5 C5 E5
— gloom, e - clipse morn - ing sun.
P.M.
A5 B♭5 B5 C5 C♯5 D5 C♯5 C5 E5
A5 B♭5 B5 C5 C♯5 D5C♯5C5E5
A5 B♭5 B5 C5 C♯5 N.C.
B♭5 B5 B♭5 B5 E5
Not for them,
B♭5 B5 C5 C♯5 D5 E5
should we de - spair.
The grave is drear,

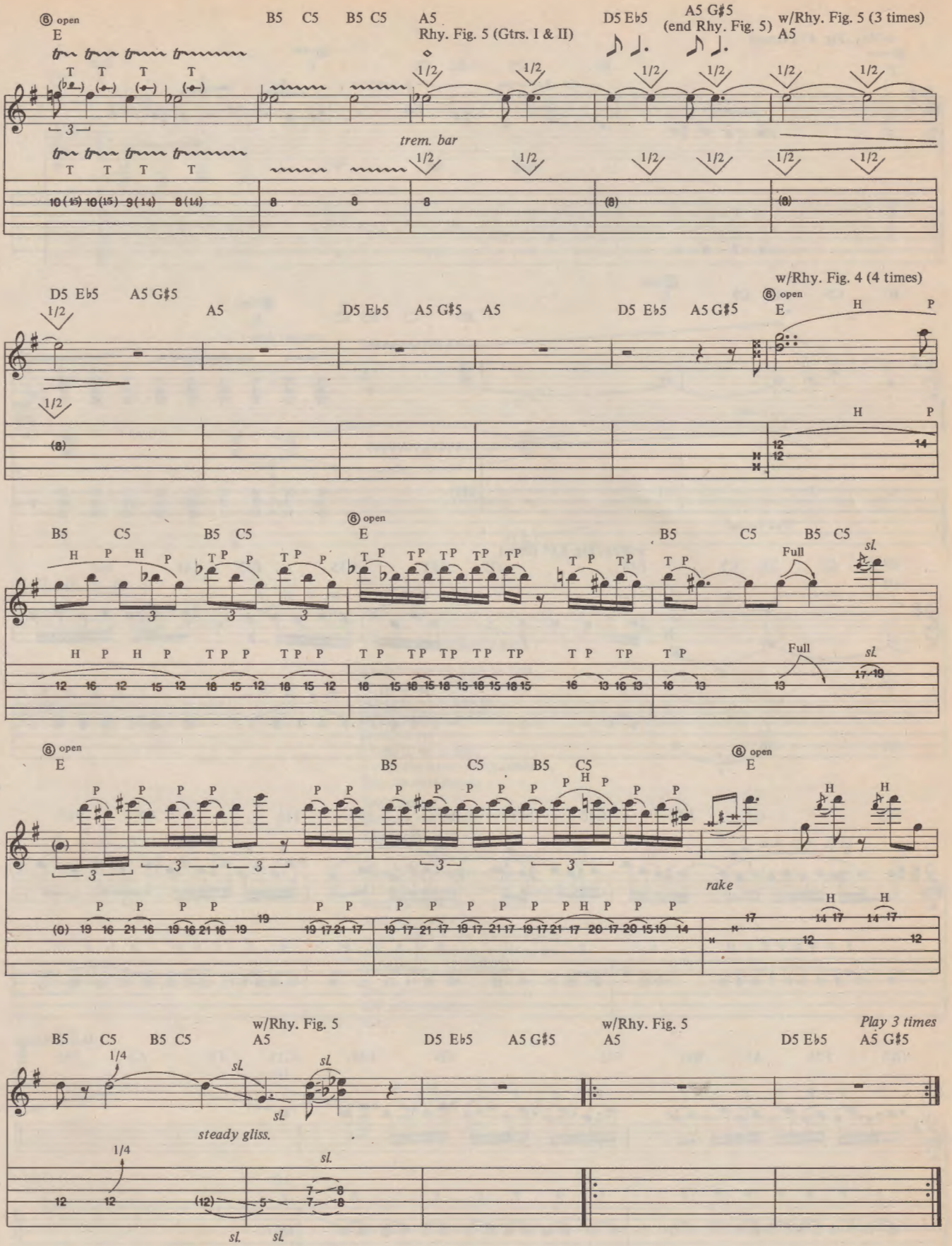

B♭5 B5 C5 C♯5 D5 E5 B♭5
but they're not there.
The dust is min - gled,
P.M.
P.M.
B5 B♭5 B5 E5 B♭5 B5 C5 C♯5 D5 E5
with the sod.
P.M.
B♭5 B5 B♭5 B5 E5 B♭5 B5 C5 C♯5 D5 A5
Their pale souls,
are gone to God!
P.M.
P.M.

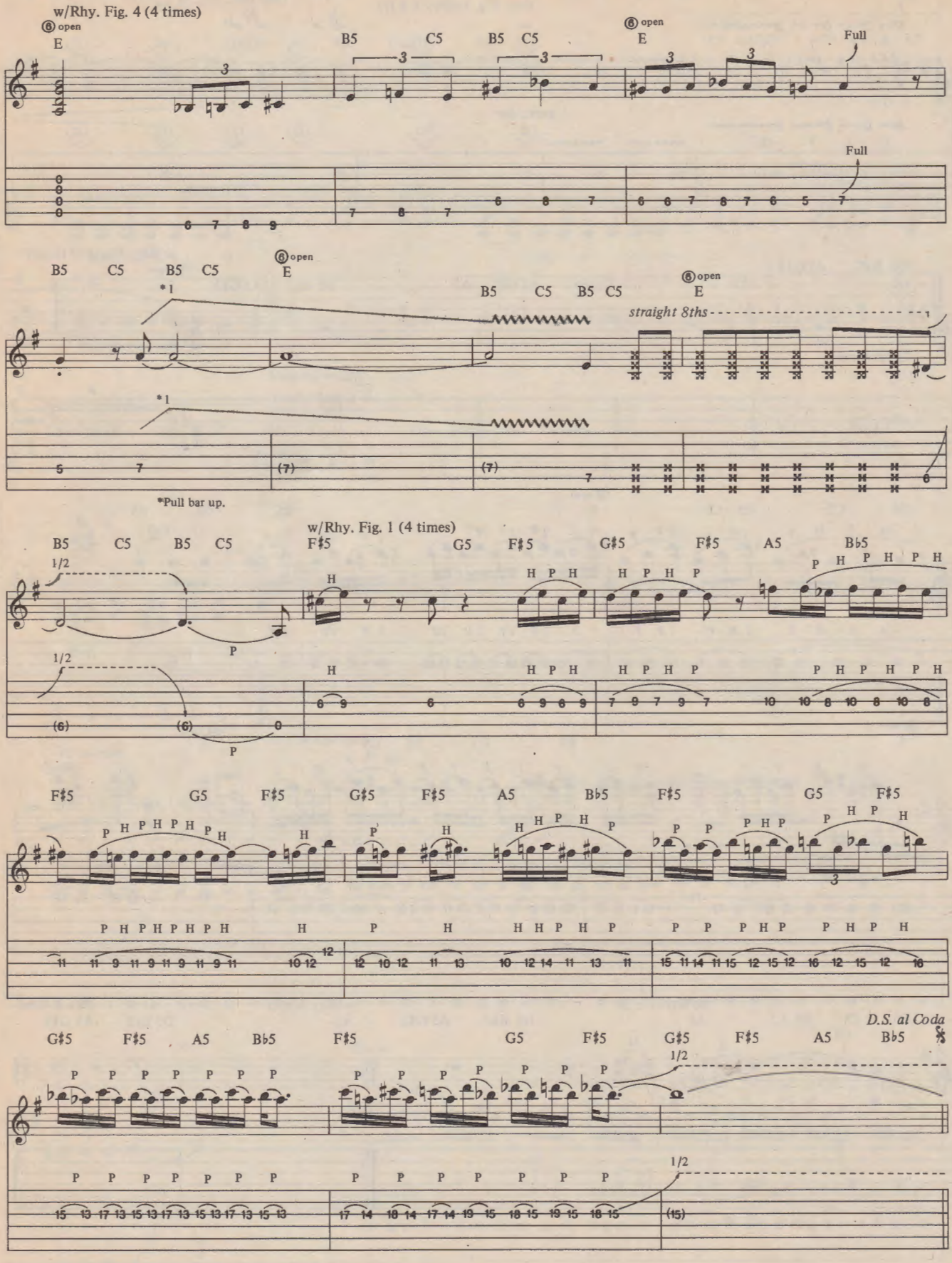

1.2.3.
E♭5 D5 E♭5 D5 A5
C5 C♯5 D5 C5 C♯5 D5 A5
P.M.
P.M.
*Sing 1st time only.

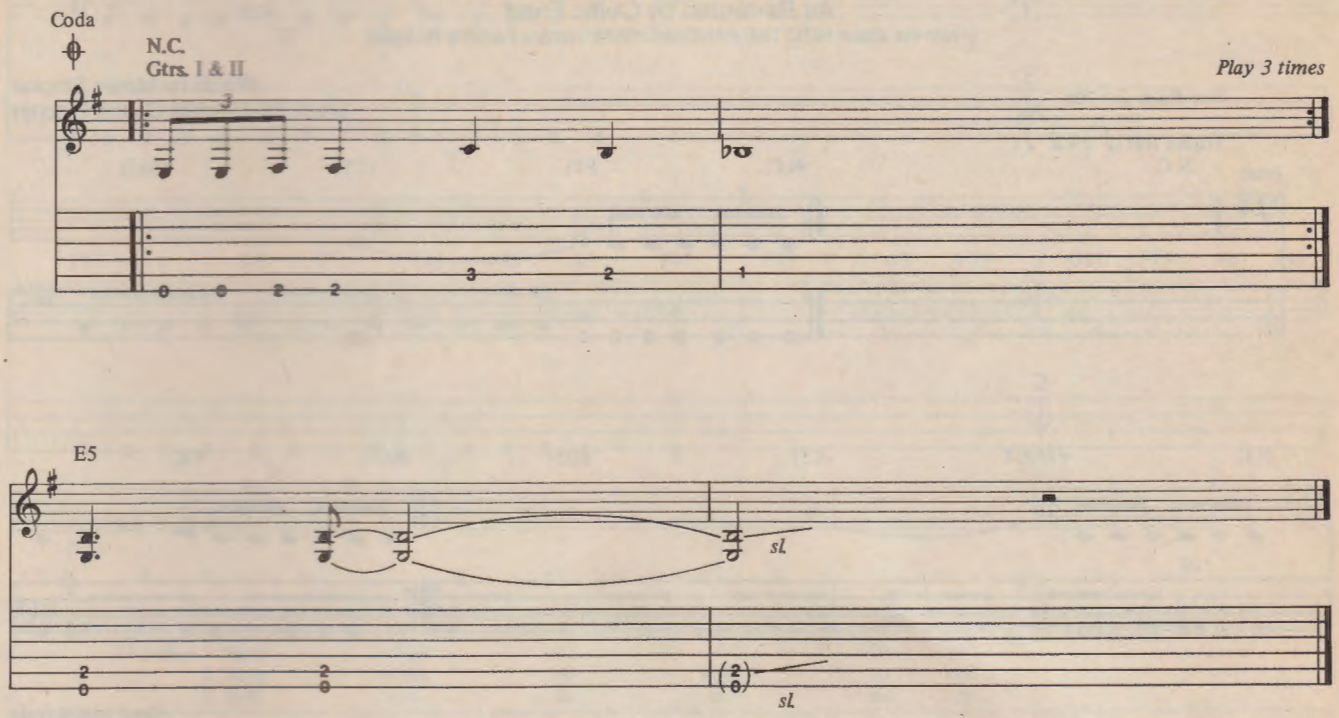

Faster ♩ = 228
Triplet feel
4.
C5 C♯5 D5 C5 C♯5 D5
w/Rhy. Fig. 3
N.C. D5 N.C. D5 N.C. D5 N.C. D5 C♯5 D5
*Ooh!
*Sing 1st time only.


Guitar solo
8 open
E
Rhy. Fig. 4 (Gtrs. I & II)
B5 C5 B5 C5
(end Rhy. Fig. 4) w/Rhy. Fig. 4 (3 times)
8 open
E
sl.


B5 C5 B5 C5
Full
8 open
E
B5 C5 B5 C5
P sl. H P T P P T P H P
Full
P sl. H P T P P T P H P T P H P T P H P T P H P


⑥ open
E
B5 C5 B5 C5 A5
Rhy. Fig. 5 (Gtrs. I & II)
D5 E♭5 A5 G♯5
(end Rhy. Fig. 5)
w/Rhy. Fig. 5 (3 times)
A5
trem. bar
D5 E♭5 A5 G♯5 A5
D5 E♭5 A5 G♯5 A5
D5 E♭5 A5 G♯5
w/Rhy. Fig. 4 (4 times)
⑥ open
E
B5 C5 B5 C5
⑥ open
E
B5 C5 B5 C5
Full
sl.
⑥ open
E
B5 C5 B5 C5
⑥ open
E
rake
B5 C5 B5 C5 A5
w/Rhy. Fig. 5
D5 E♭5 A5 G♯5
w/Rhy. Fig. 5
A5
D5 E♭5 A5 G♯5
Play 3 times
steady gliss.


w/Rhy. Fig. 4 (4 times)
6 open
E
B5 C5 B5 C5
Full
straight 8ths
*1
*Pull bar up.
w/Rhy. Fig. 1 (4 times)
F♯5 G5 F♯5 G♯5 F♯5 A5 B♭5
1/2
P H P H P H
D.S. al Coda



Additional Lyrics

2. Sleep brings no wish to knit,
My harassed heart beneath.
My only wish is to forget,
In the sleep of death.
Death is my joy,
I long to be at rest.
I wish the damp earth covered,
The desolate breast.

2nd Chorus:
Beneath the mould,
The silent dead.

3. Well, may they live in ecstasy,
Their long eternity of joy.
At least I wouldn't bring them down
With me to weep, to groan.
And what's the future?
A sea beneath the cloudless sun.
A mighty, glorious, dazzling sea,
Stretching into infinity.

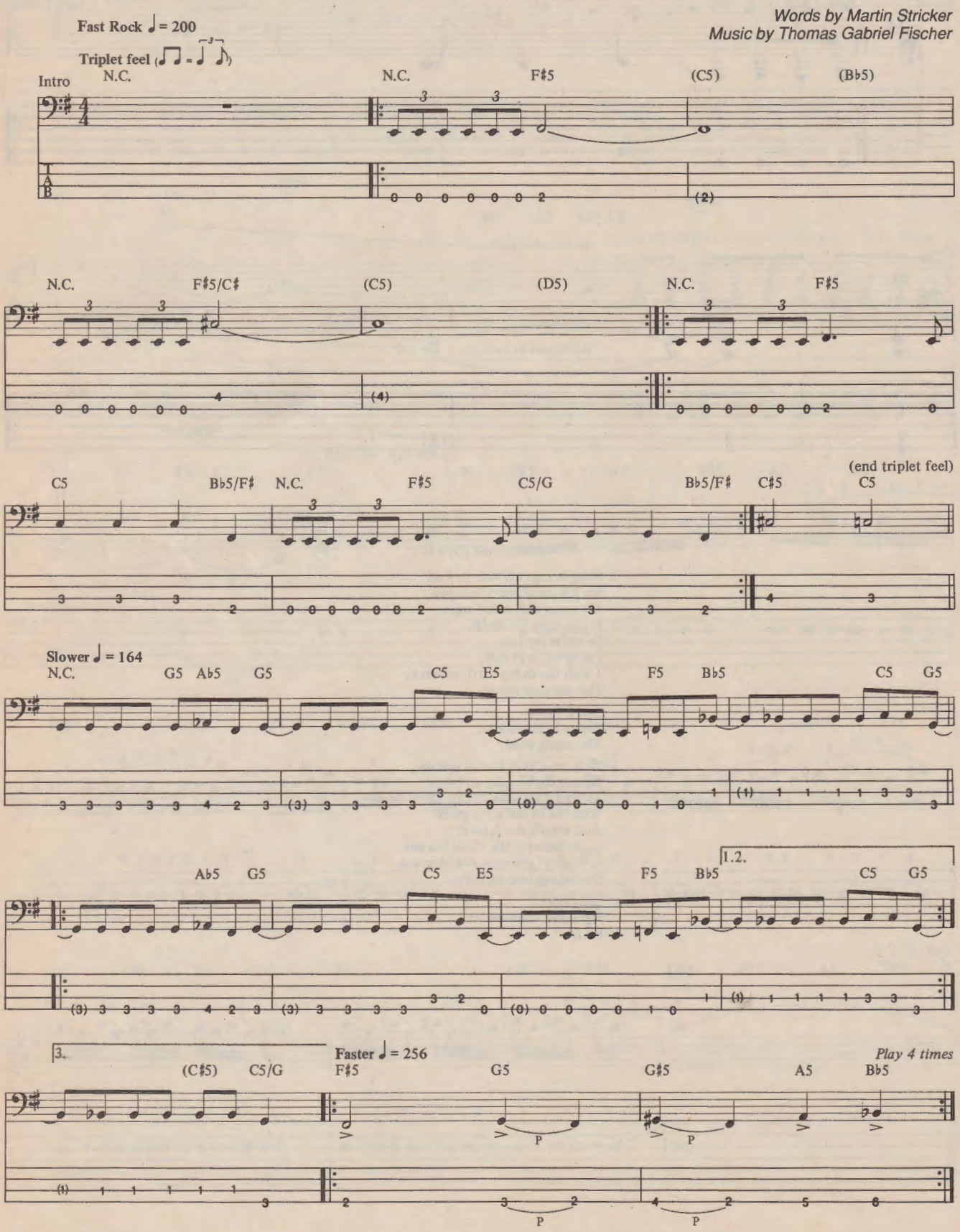
3rd Chorus:
My inner sanctum,
R.I.P.

BASS LINE FOR
INNER SANCTUM

As Recorded by Celtic Frost

(From the album INTO THE PANDEMONIUM/Combat-Earache Records)

Words by Martin Stricker
Music by Thomas Gabriel Fischer



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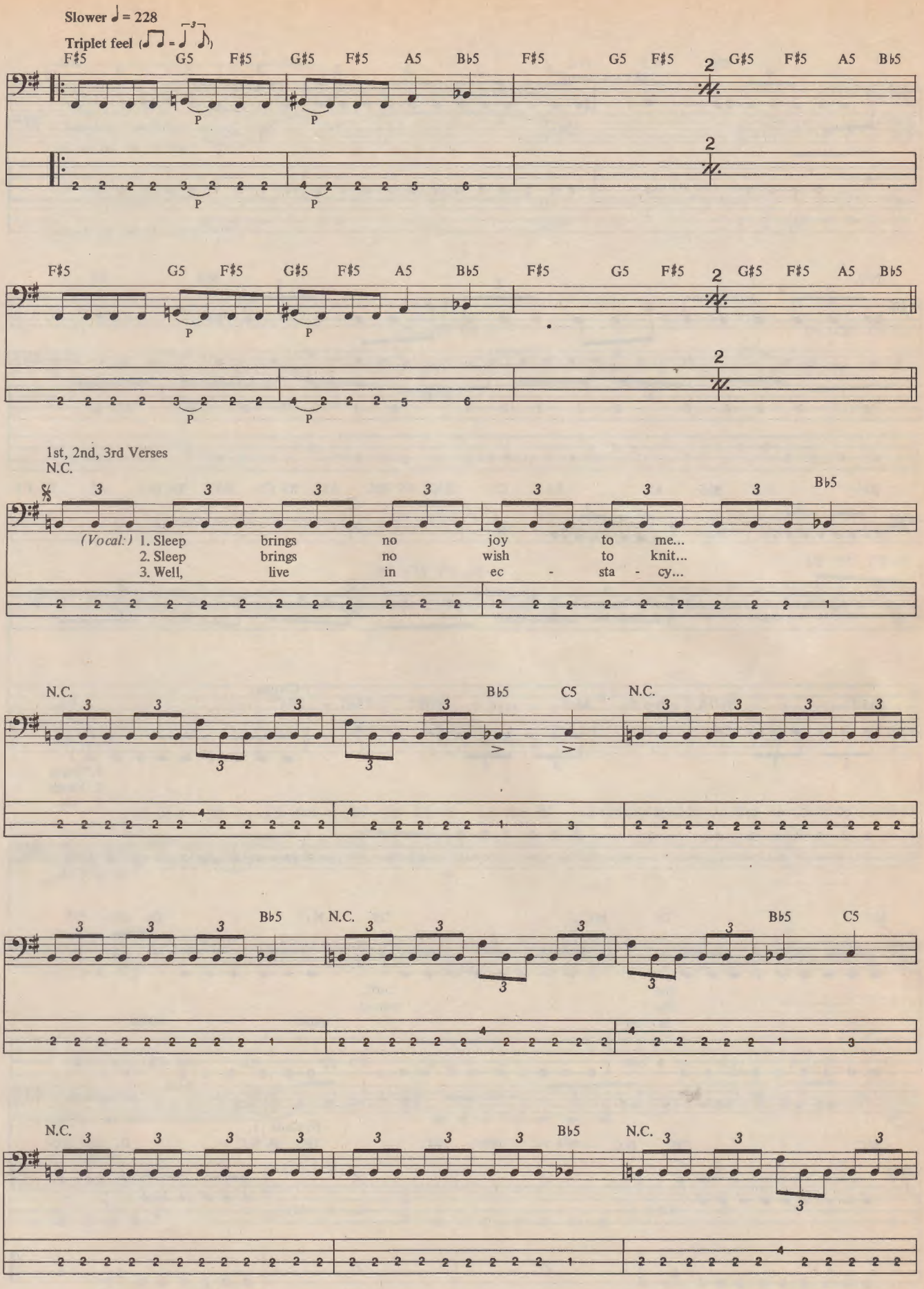
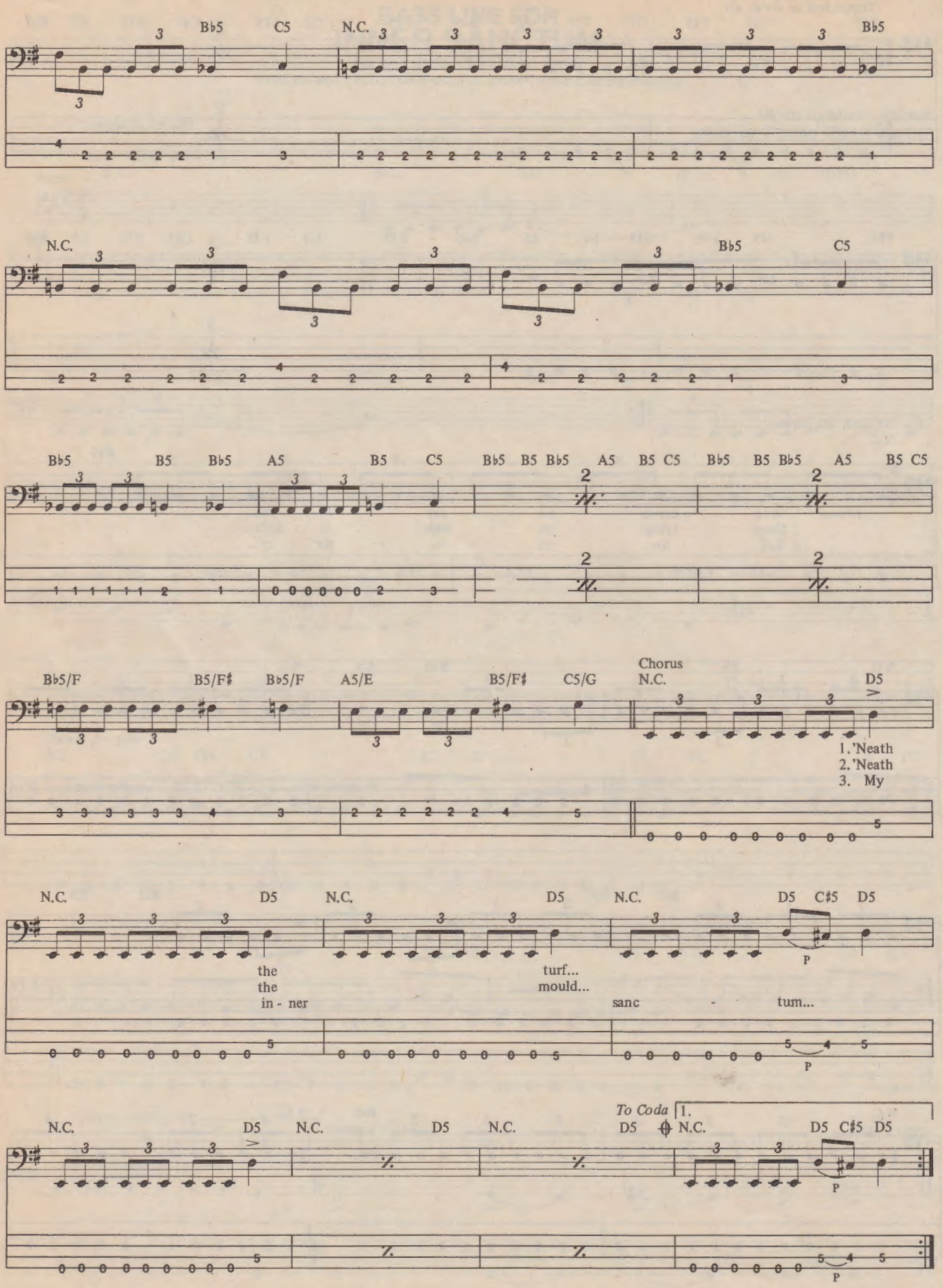
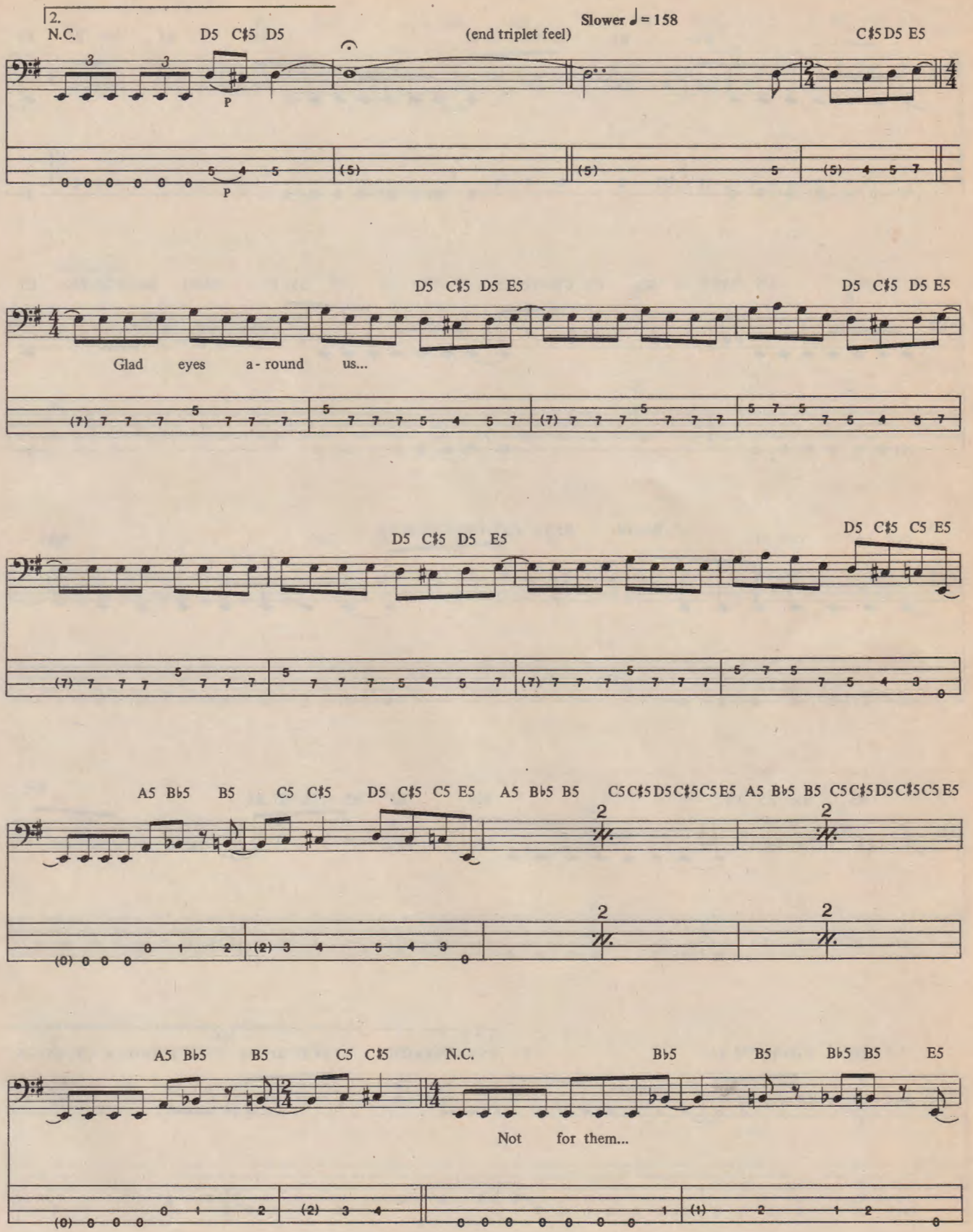
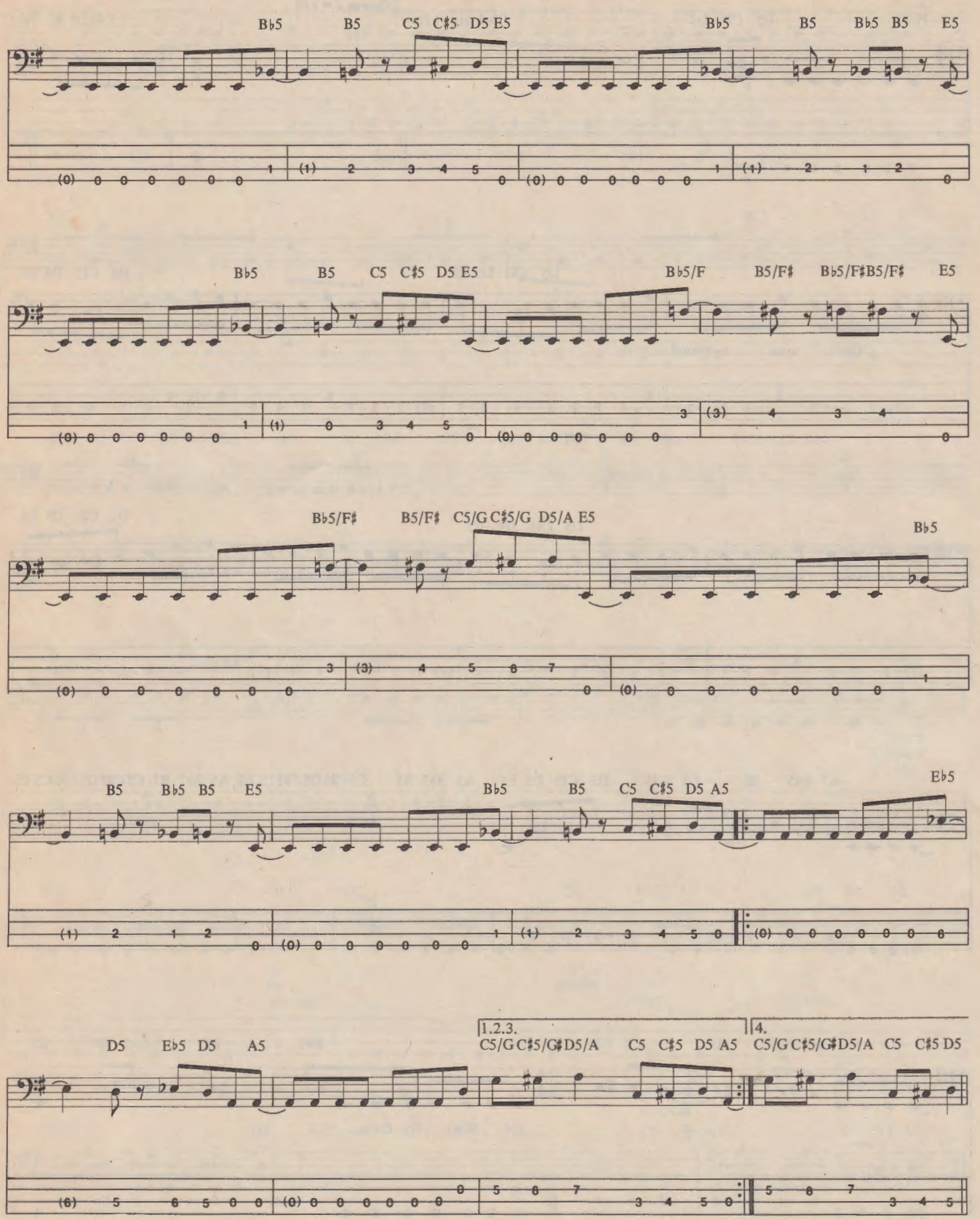
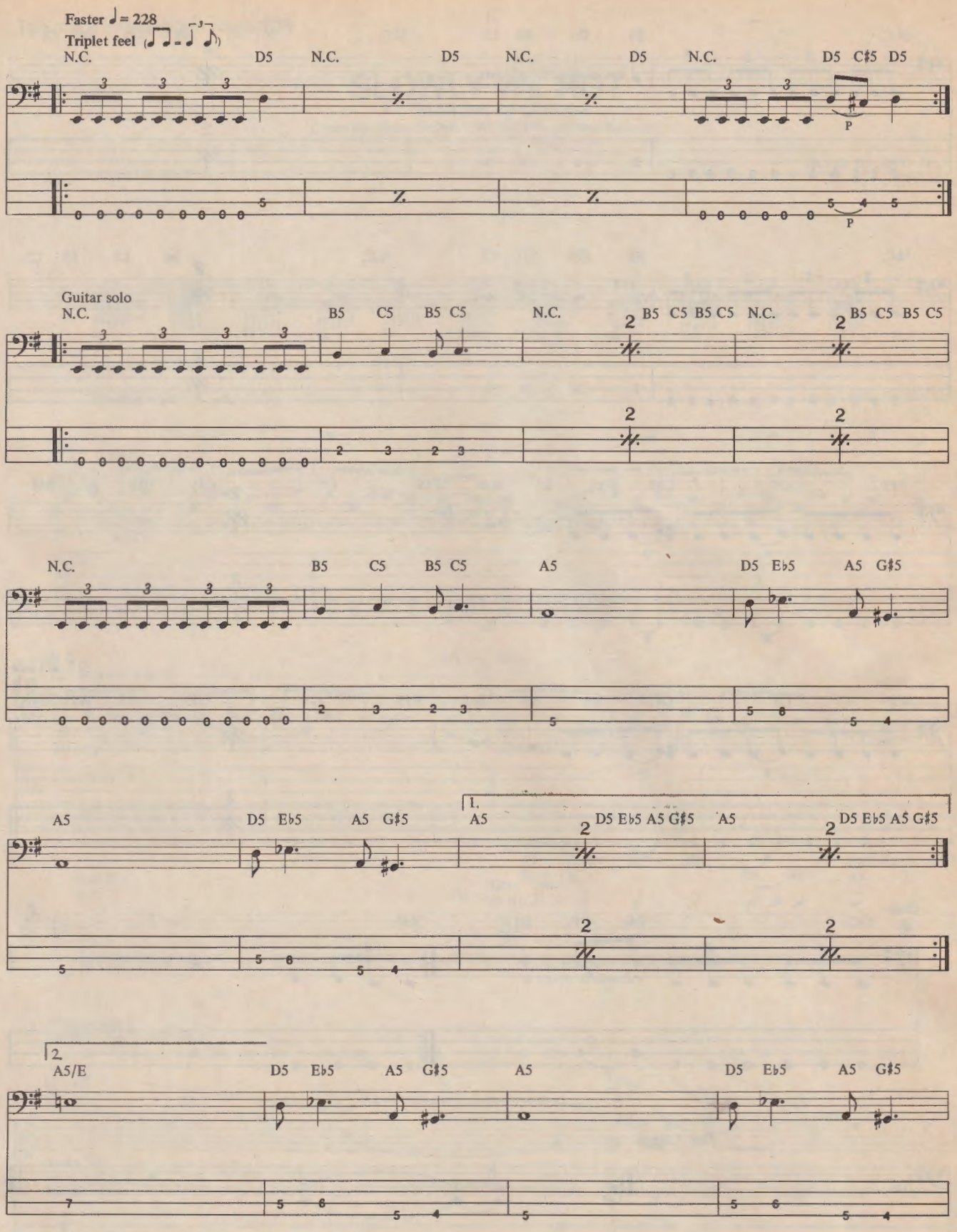
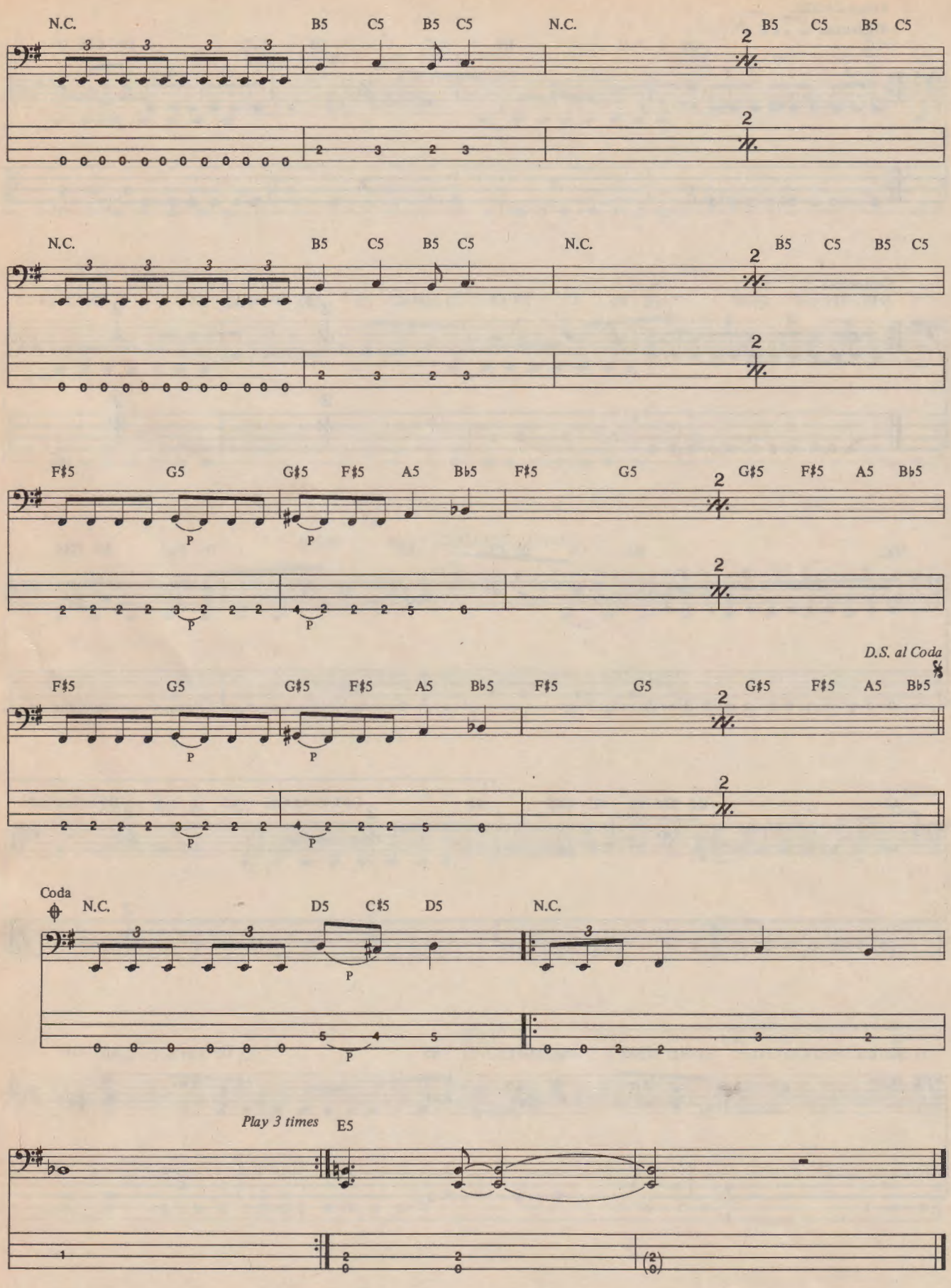

Slower ♩= 228
Triplet feel
F♯5 G5 F♯5 G♯5 F♯5 A5 B♭5 F♯5 G5 F♯5 G♯5 F♯5 A5 B♭5
P
1st, 2nd, 3rd Verses
N.C.
B♭5
(Vocal:) 1. Sleep brings no joy to me...
2. Sleep brings no wish to knit...
3. Well, live in ec - sta - cy...
N.C.
B♭5 C5 N.C.
B♭5 N.C. B♭5 C5
N.C. B♭5 N.C.


B♭5 C5 N.C. B♭5
N.C. B♭5 C5
B♭5 B5 B♭5 A5 B5 C5 B♭5 B5 B♭5 A5 B5 C5
B♭5/F B5/F♯ B♭5/F A5/E B5/F♯ C5/G
Chorus
N.C. D5
1.'Neath
2.'Neath
3. My
N.C. D5 N.C. D5 N.C. D5 C♯5 D5
the
the
in - ner
turf...
mould...
sanc - tum...
P
To Coda
1.
N.C. D5 N.C. D5 N.C. D5 N.C. D5 C♯5 D5


2.
N.C.
D5 C♯5 D5
(end triplet feel)
Slower ♩= 158
C♯5 D5 E5
D5 C♯5 D5 E5
D5 C♯5 D5 E5
Glad eyes a-round us...
D5 C♯5 D5 E5
D5 C♯5 C5 E5
A5 B♭5 B5 C5 C♯5 D5 C♯5 C5 E5 A5 B♭5 B5 C5C♯5D5C♯5C5E5 A5 B♭5 B5 C5C♯5D5C♯5C5E5
A5 B♭5 B5 C5 C♯5 N.C. B♭5 B5 B♭5 B5 E5
Not for them...


B♭5 B5 C5 C♯5 D5 E5 B♭5 B5 B♭5 B5 E5
B♭5 B5 C5 C♯5 D5 E5 B♭5/F B5/F♯ B♭5/F♯B5/F♯ E5
B♭5/F♯ B5/F♯ C5/G C♯5/G D5/A E5 B♭5
B5 B♭5 B5 E5 B♭5 B5 C5 C♯5 D5 A5 E♭5
D5 E♭5 D5 A5 1.2.3. C5/G C♯5/G♯D5/A C5 C♯5 D5 A5 4. C5/G C♯5/G♯D5/A C5 C♯5 D5


Faster ♩= 228
Triplet feel
N.C.
D5
N.C.
D5
N.C.
D5
N.C.
D5 C♯5 D5
P
P
Guitar solo
N.C.
B5 C5 B5 C5
N.C.
B5 C5 B5 C5 N.C.
B5 C5 B5 C5
N.C.
B5 C5 B5 C5
A5
D5 E♭5
A5 G♯5
A5
D5 E♭5
A5 G♯5
1.
A5
D5 E♭5 A5 G♯5
A5
D5 E♭5 A5 G♯5
2.
A5/E
D5 E♭5
A5 G♯5
A5
D5 E♭5
A5 G♯5


N.C.
B5 C5 B5 C5
N.C.
B5 C5 B5 C5
F♯5 G5 G♯5 F♯5 A5 B♭5
D.S. al Coda
Coda
D5 C♯5 D5
Play 3 times
E5

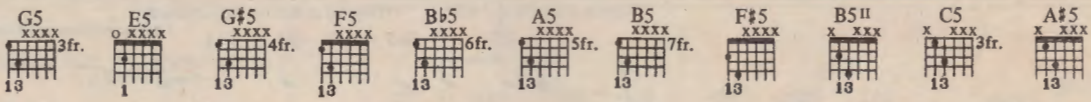
Tablature Explanation page 106

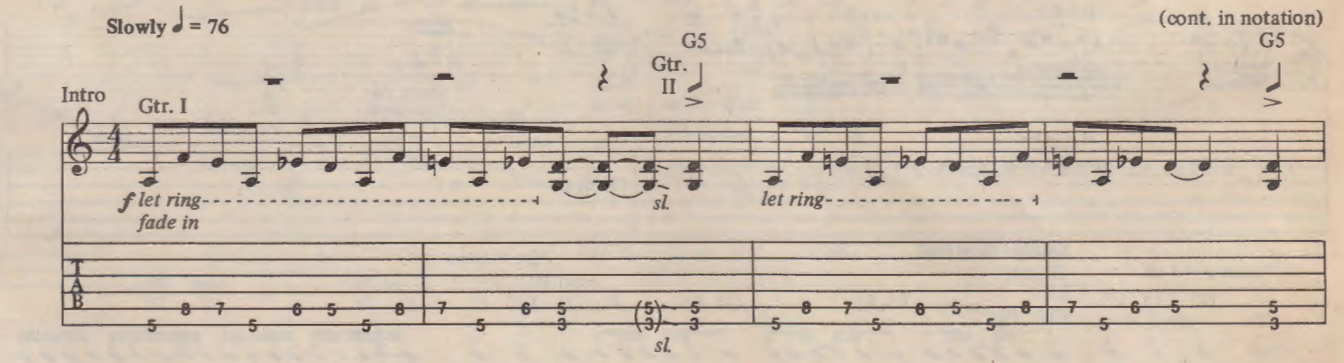
SLOWLY WE ROT

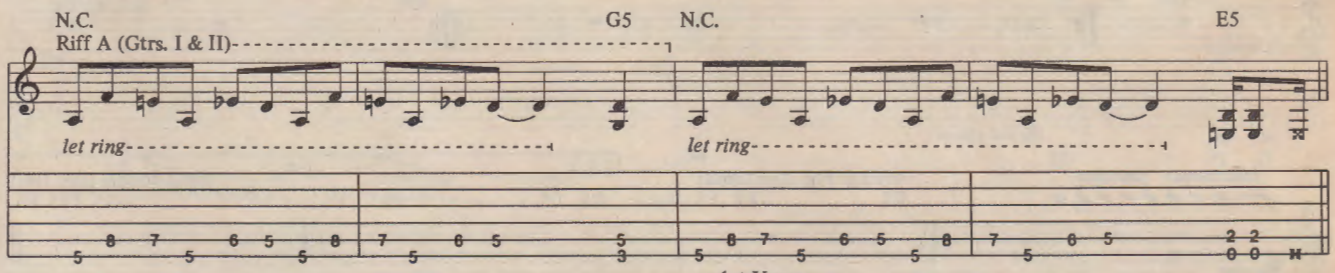
As Recorded by Obituary

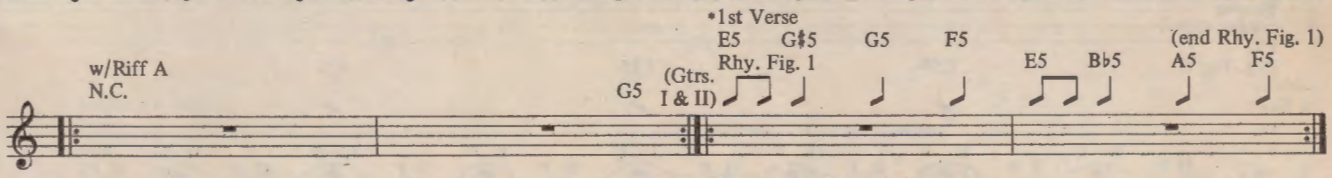
(From the album SLOWLY WE ROT/Roadrunner Records)

Words by John Tardy
Music by Obituary

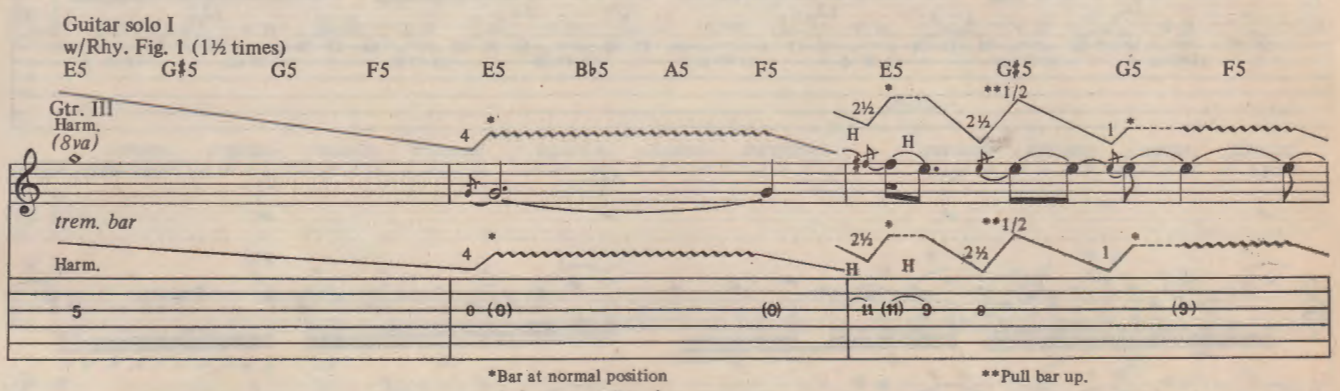








*Vocals and lyrics omitted throughout at request of Obituary.



*Bar at normal position (refers to next 2 bars).

**Pull bar up.

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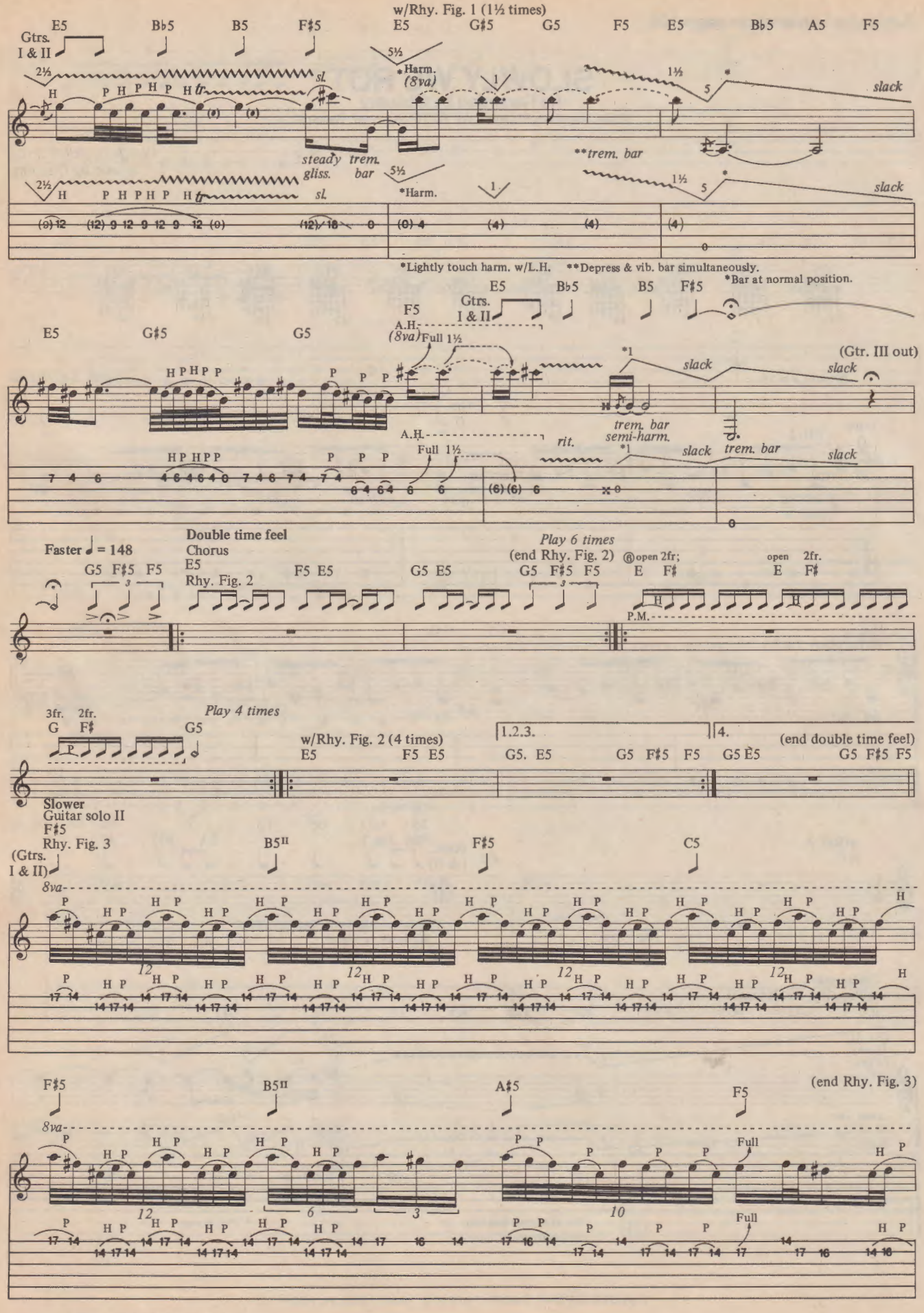
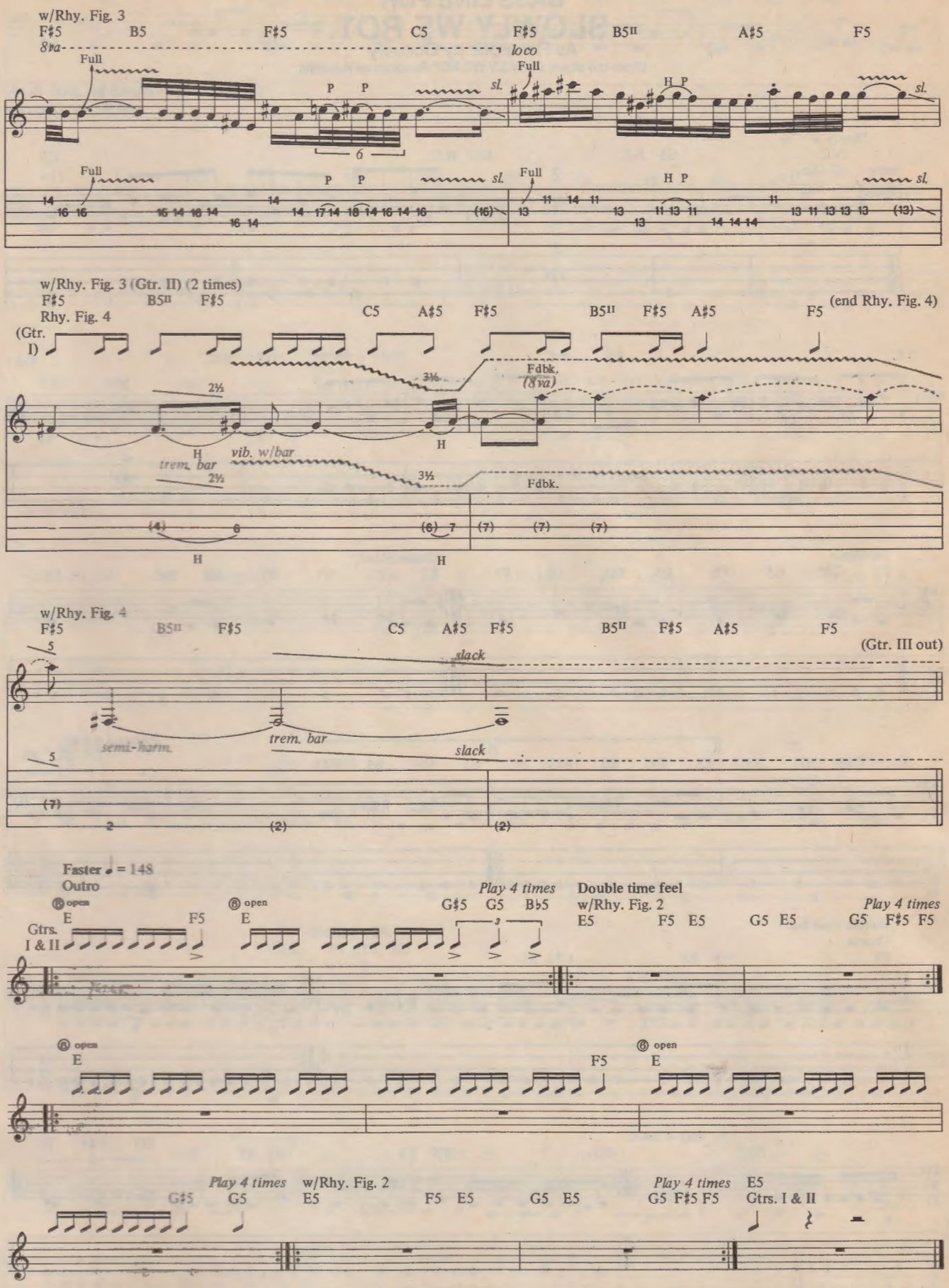

w/Rhy. Fig. 1 (1½ times)
E5 B♭5 B5 F♯5 E5 G♯5 G5 F5 E5 B♭5 A5 F5
Gtrs. I & II
*Harm. (8va)
steady gliss.
trem. bar
**trem. bar
slack
*Lightly touch harm. w/L.H. **Depress & vib. bar simultaneously.
*Bar at normal position.
E5 G♯5 G5
A.H. (8va)
Full 1½
(Gtr. III out)
rit.
semi-harm.
Faster ♩ = 148
Double time feel
Chorus
E5
Rhy. Fig. 2
Play 6 times
(end Rhy. Fig. 2)
open 2fr;
P.M.
Play 4 times
w/Rhy. Fig. 2 (4 times)
1.2.3.
4.
(end double time feel)
Slower
Guitar solo II
F♯5
Rhy. Fig. 3
(Gtrs. I & II)
B5II
C5
8va
(end Rhy. Fig. 3)


w/Rhy. Fig. 3
F♯5 B5 F♯5 C5 F♯5 B5II A♯5 F5
8va
loco
Full
P P
sl.
H P
w/Rhy. Fig. 3 (Gtr. II) (2 times)
F♯5 B5II F♯5 C5 A♯5 F♯5 B5II F♯5 A♯5 F5
Rhy. Fig. 4
(Gtr. I)
(end Rhy. Fig. 4)
Fdbk.
(8va)
trem. bar
vib. w/bar
H
w/Rhy. Fig. 4
F♯5 B5II F♯5 C5 A♯5 F♯5 B5II F♯5 A♯5 F5
(Gtr. III out)
slack
semi-harm.
trem. bar
Faster ♩ = 148
Outro
Play 4 times
Double time feel
w/Rhy. Fig. 2
Gtrs. I & II
E F5 E G♯5 G5 B♭5 E5 F5 E5 G5 E5 G5 F♯5 F5
Play 4 times
w/Rhy. Fig. 2
G♯5 G5 E5 F5 E5 G5 E5 G5 F♯5 F5 E5
Gtrs. I & II

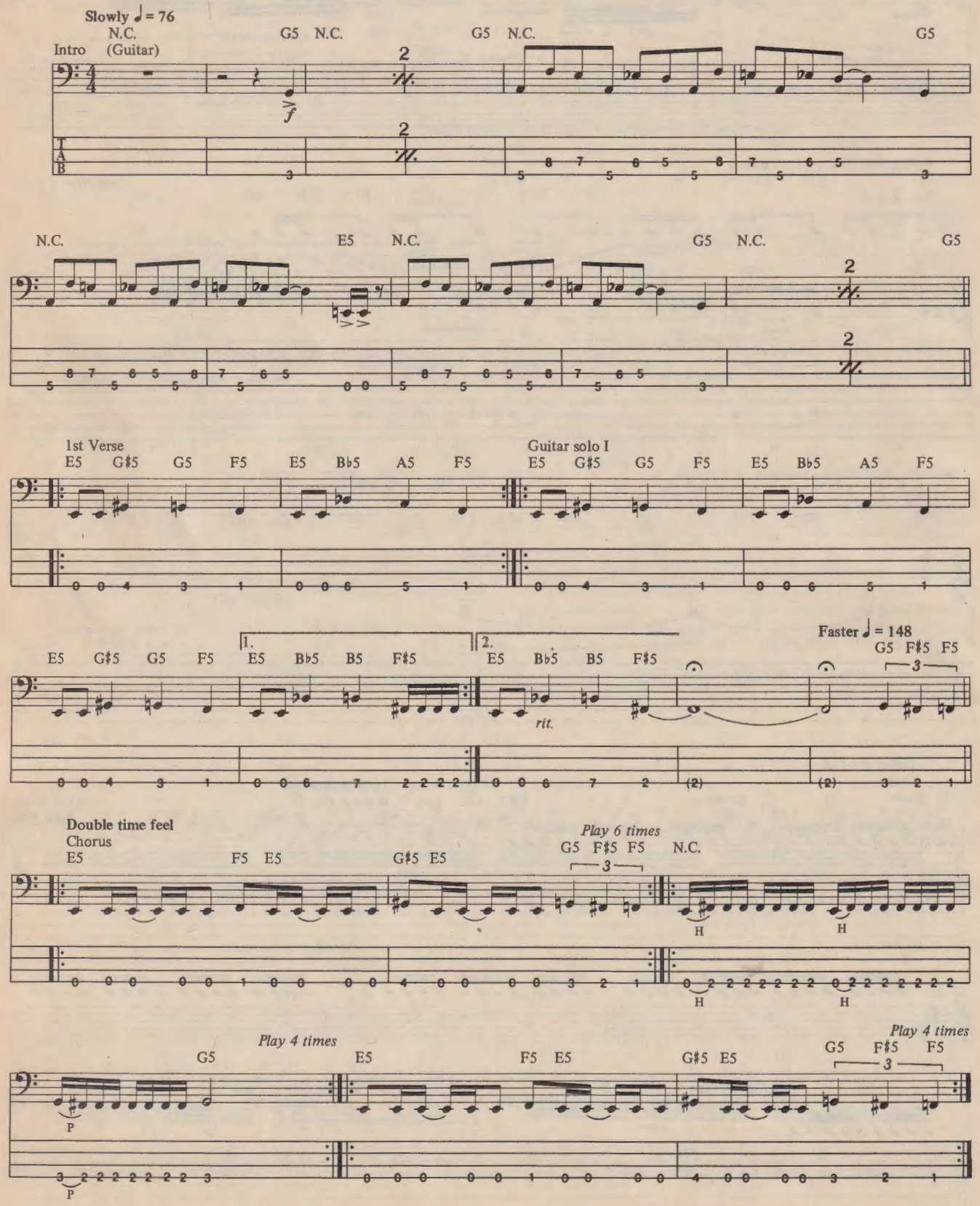
BASS LINE FOR

SLOWLY WE ROT

As Recorded by Obituary

(From the album SLOWLY WE ROT/Roadrunner Records)

Words by John Tardy
Music by Obituary



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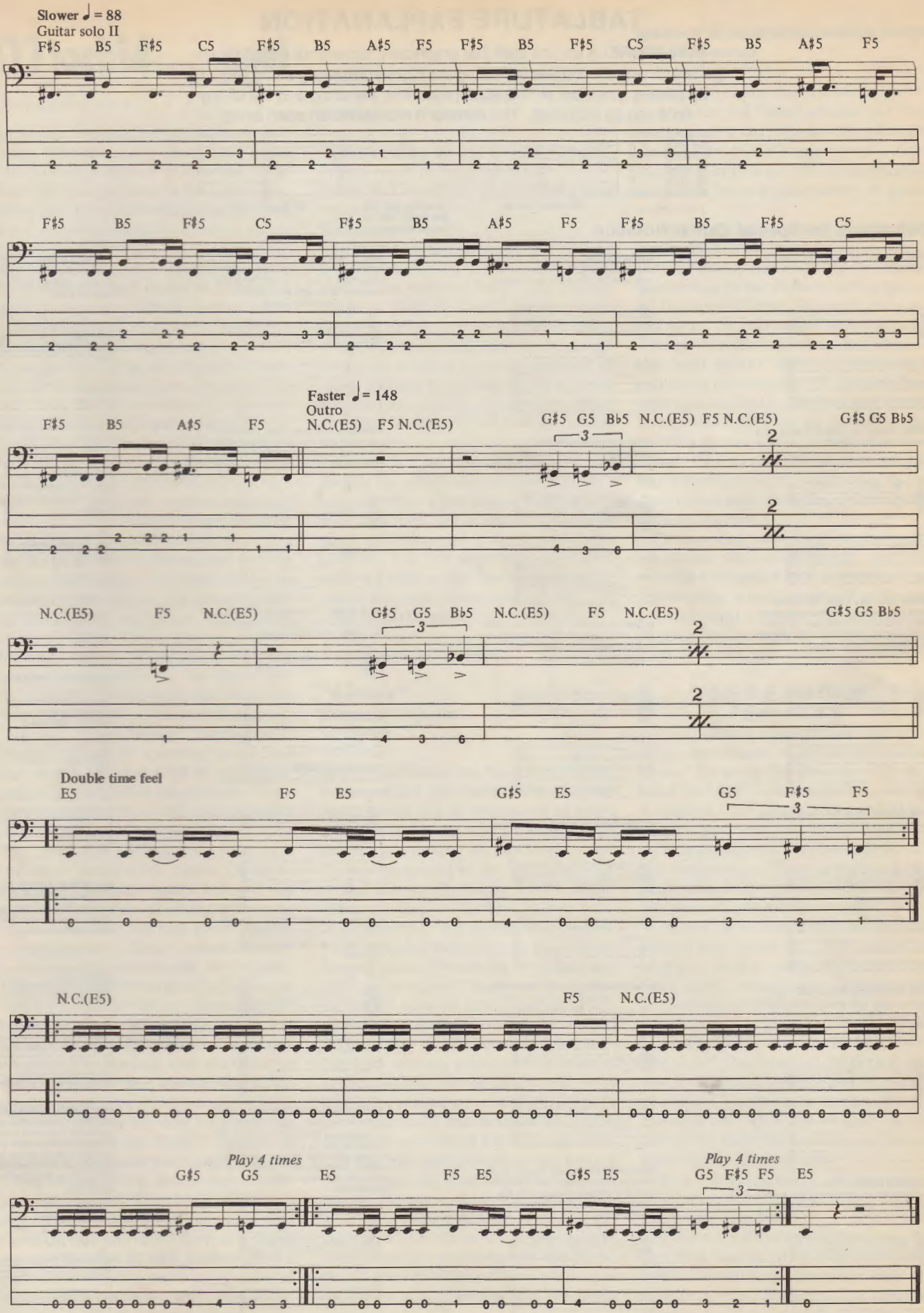
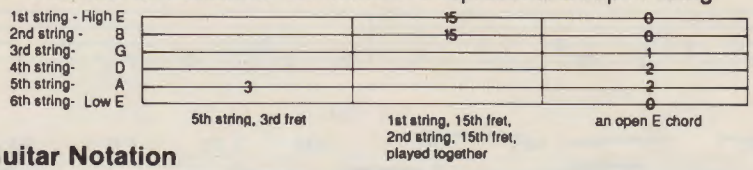

Slower ♩= 88
Guitar solo II
F♯5 B5 F♯5 C5 F♯5 B5 A♯5 F5 F♯5 B5 F♯5 C5 F♯5 B5 A♯5 F5
F♯5 B5 F♯5 C5 F♯5 B5 A♯5 F5 F♯5 B5 F♯5 C5
Faster ♩= 148
Outro
F♯5 B5 A♯5 F5 N.C.(E5) F5 N.C.(E5) G♯5 G5 B♭5 N.C.(E5) F5 N.C.(E5) G♯5 G5 B♭5
N.C.(E5) F5 N.C.(E5) G♯5 G5 B♭5 N.C.(E5) F5 N.C.(E5) G♯5 G5 B♭5
Double time feel
E5 F5 E5 G♯5 E5 G5 F♯5 F5
N.C.(E5) F5 N.C.(E5)
Play 4 times
G♯5 G5 E5 F5 E5 G♯5 E5
Play 4 times
G5 F♯5 F5 E5

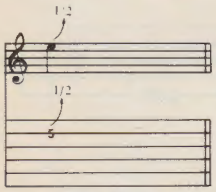
TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

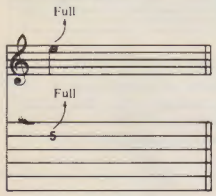


Definitions for Special Guitar Notation

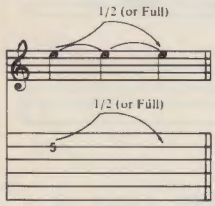
BEND: Strike the note and bend up ½ step (one fret).



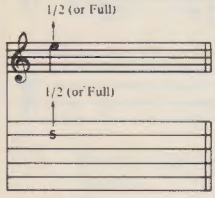
BEND: Strike the note and bend up a whole step (two frets).



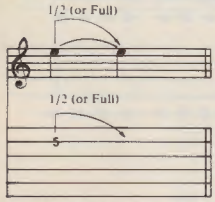
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



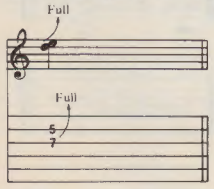
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



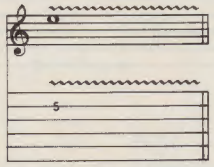
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



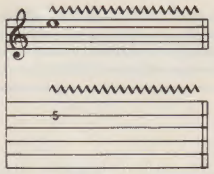
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



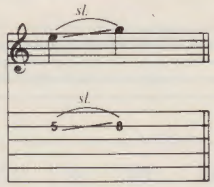
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



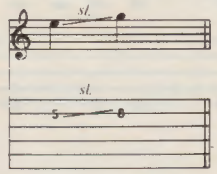
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



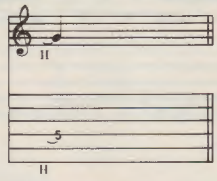
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



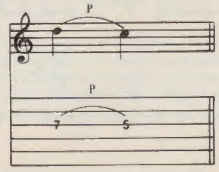
SLIDE: Same as above, except the second note is struck.



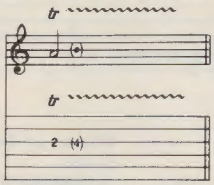
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



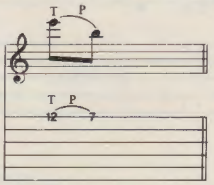
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



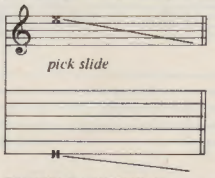
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



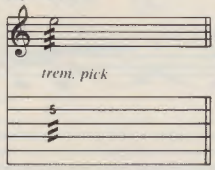
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



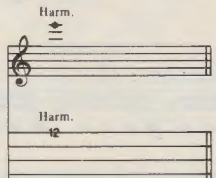
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



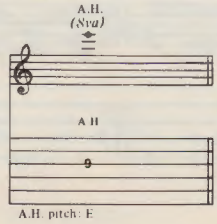
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



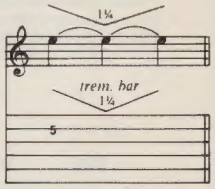
NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



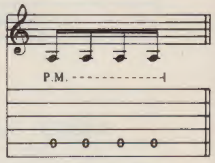
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



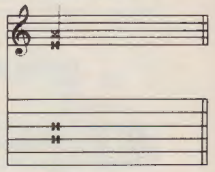
TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



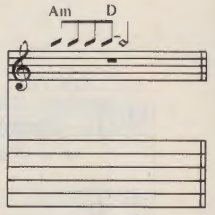
PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



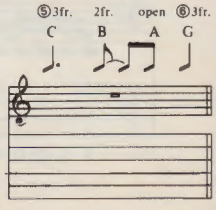
MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



Morbid Angel

Continued from page 31

technique, excellent feel when it comes to solos. Rhythms suck. They don't know how to write a rhythm to save their lives. Both of those albums to me are a joke, other than the phenomenal soloing. They blow me away when it comes to solos. That's all they work on. I worked on rhythms more than I worked on solos. Jason Becker is God; Marty Friedman is a great guitar player. Why the hell would he play in Megadeth? Megadeth to me seems like a really simple band and he is so far beyond that. What he did with Jason Becker on *Perpetual Burn*, for me, is the best thing they've ever done. It's the best thing Marty's ever played on and the guy is outstanding. Maybe inside he doesn't have the drive to conquer the world like I want to conquer the world. Maybe he's just a cool dude who parties and plays whatever. That's cool if that's what he wants to do. Dammit, these guys just can't play rhythms! These guys are the thing that stands for a solo being so important and rhythm not meaning anything. I can't stress rhythms enough. I've spent my whole life working on rhythms because I listen to the old bands, the great bands like Judas Priest, Van Halen and Black Sabbath, the bands that have riffs that you can think of. "Victim of Change," "Sinner," "Mean Street," "Unchained." You can name off a million songs and they've got riffs that stick in your head; not just the solos, but the rhythms. These guys could play those riffs but they can't think of those riffs; either that or they don't think they are important. Rhythm is the most important damn thing in rock'n'roll or heavy metal. If there's not good rhythms then the song cannot be good. It can have the best solos. Soloists these days are a dime a dozen—everybody can play everybody else's licks. Malmsteen is phenomenal at what he does but I think he is a terrible songwriter. I didn't like Randy Rhoads that much. For his stuff, being as simple as it was, he was sloppy. His timing was terrible in rhythms. I know everyone will want to kill me because they think he was a god. Eddie Van Halen smoked him—bottom line. "Sworn to the Black" is music as opposed to whatever those other guys are trying to play. It's technical and hard to play but it's got feeling. It's a lullaby you can hum. It's not a million notes that don't mean anything but are there because they are all fast. Technically it's perfect but what the hell is going on? Was that music or computer data? Nobody can play like Eddie Van Halen. Nobody can play like Jimi Hendrix because those guys are gods and these other people are just shells; they are humans.

"Short Tales of the Black Forest"

Friday Night in San Francisco
John McLaughlin, Al DiMeola and Paco De Lucia
(Columbia)

TREY: This sounds technical but not *just* technical. It sounds like a lot of feeling. I don't know who it is but it sounds great. It's great music. I couldn't say how to do that any better. First of all, this is not a song other than a solo song like an acoustic guitar song. It's a different kind of song. It's not supposed to be a metal song so I am looking at it in those terms. For that, it's got a lot of feeling. It's fast moving. It's not memorable in the way you could hum out "Unchained." It sounds like a dude in Spain jamming on a beach and he's got maybe tequila or a beer and he's just going off. It sounds good and tight and it's got feeling; it's smooth. The guy is playing some fast stuff. It's hard to play fast on an acoustic guitar. It's really tasteful and musical.
It's John McLaughlin and Al DiMeola.
TREY: Those guys are gods, for what they do. They are phenomenal.

"Battery"

Master of Puppets
Metallica
(Elektra)

TREY: Great sound for that kind of music. It's warm and big. I never ever liked the guy's vocals. It's in the middle of being growling and being singing. That middle ground just doesn't do anything for me. It's not supposed to be death metal or speed metal; it's more thrash metal. Obviously they are the best in their field. The entrance, the acoustic guitar by itself, sounded really nice. It's a different form of music. Then it can be judged in a different category. Tony Iommi had some incredible acoustic-sounding pieces. It's all feeling. It probably wasn't the hardest thing to play but it was really good feeling. I like acoustic guitar when it's played with no drums, bass or vocals. Just about anything played on a nice guitar with nice resonation and ambience—unless it's shitty and out of key—sounds nice. You can take that same thing and make it electric and add drums and vocals and it sounds like trash. As for Metallica in general, I don't like that kind of music—it's boring. It's simple as far as the thought going into the placement of the notes. That's why I like Mozart better than some people because of how he goes through a series of notes.

performance notes

Continued from page 32

changes, all before the first verse.

At the lyrics "*Glad around us,*" just after the 2/4 bar, the groove changes again to an AC/DC-type sound—more melodic and less atonal sounding, although there's still plenty of chromaticism.

At 3:40 the guitar solo begins, and it's barely discernible as single notes. Notice that the lead guitar bears little harmonic association to the rhythm guitar, notated in slashes above the staff. But this just helps the blur effect, along with the strange metallic-sounding distortion in the lead guitar. Bars 5-7 feature a tapped-and-slurred G diminished arpeggio (G B♭ D♭), before the guitar hangs defiantly on an E♭ while the rhythm guitar plays non-E♭-member chords. The second phrase, beginning at bar 17 of the solo, continues the G diminished idea, climaxing with leaps to the high A in bar 23.

The second solo (4:15) begins again with barely discernible attacks. The long A in bar 4 is goosed by the trem bar. Bar 9 introduces a long sequence of slurred seconds that ascends chromatically, peaking finally at a bent B♭ and hanging there for seven bars into the last verse.

BENEATH THE REMAINS

The opening fingerpicked section is at first reminiscent of Metallica's "Call of Ktulu" because the first chord is the same (Am add9) and the picking pattern is similar. The similarities end there though, and Sepultura create their own chilling mood with this Spanish-sounding progression. Then it's rip-roaring power chords in a jarring, atonal scheme that drives the rest of the song.

Notice how clear and crisp the fast-picked 16th notes are. It's unusual to hear that kind of clarity in the articulations at this tempo. Also interesting is the fact that the tonal center in the verses is F, not E as is typical for this style. After the double bar, on the lyric "*Who has won?*" the tonality shifts to E and ventures into chromatic power chords played in a quarter-note rhythm. There's a tempo shift after the second ending before the half-time section, and then a return to the verse groove.

The 16-bar solo (3:04) has some interesting features. It's easily broken down into four four-bar sections, each employing a different technique. The first four bars create a sinking, seasick feeling due to some inventive trem bar manipulations. These involve simultaneously pulling off with the left hand

while dipping the bar with the right hand. In bars 5-7 almost all the notes are hammered, pulled or slided—no right-hand picking. The right-hand bar flicks give the swimming 8th notes a series of boosts along the way. Then it's furious picking in bars 9-11. The tonality of the lead doesn't necessarily line up with the rhythm part, but it's the gestures that really count—the rhythms, the interval leaps, the repeated sequences. The final four bars contain sustained, intense feedback notes that swoop and dive.

WRECKING CREW

Just to get through the first eight bars requires a solid command of speed-metal lead and rhythm techniques. There's the crisp gallop figure (an 8th-two 16ths pattern), followed by a pulled-off low riff, and then a cascade of descending sextuplets. There's also the syncopated (off-beat) accents to think about. Unlike the anarchic approach to metal—where accuracy takes a backseat to overall effect—this is precision playing from start to finish, even in the most frenzied passages.

The verse figure stays out of the vocals' way and then fills the holes between the phrases with the classic metal accompaniment pattern: palm-muted open Es against accented power chords. The wailing but intelligible vocals and the clean-picked, galloping guitars are reminiscent of Led Zeppelin. Bar 5 of the first ending has an interesting scale: It's a descending E Dorian (E D C♯ B A G F♯) figure for three beats and then an E Locrian (E F G A B♭ C D) figure on beat four. A quick glance to the tab shows why this happens: It's just a pattern of 3-2-0 pull-offs on each string.

The solo begins with six bars of slurred sextuplets. Look again at the tab to see the symmetrical fingering patterns. Unlike the other pieces in this issue, these rhythms are executed with machine-like precision. It's quite difficult to keep this up but guitarist Bobby Gustafson never wavers. Bars 11-12 are alternate-picked sextuplets, but then it's tapped 16ths and quintuplets in bars 13-14. In bars 17-19 Gustafson plays another variation grouping, a sequence of double hammers. What's interesting here is that these three-note spurts are out of sync with the meter; they don't start and stop on the beat, they float on the offbeats. And finally, in bars 21 through 24, the ascending sextuplets and triplet figures yield an almost jazzy effect, due to their unusual scalar make-up and their harmonic relation to the rhythm chords.

Kerry King of Slayer

Kristin Callahan

ANGEL OF DEATH

For a full minute and 39 seconds the listener is under siege as Slayer pounds home 16th-note power chords. At q=210, this is no cakewalk. The first feel change comes at 1:40, where the fourth bar of the half-time phrase reveals an angular, chromatic line. It's harmonized first in fifths and then in tritones—pretty sophisticated stuff.

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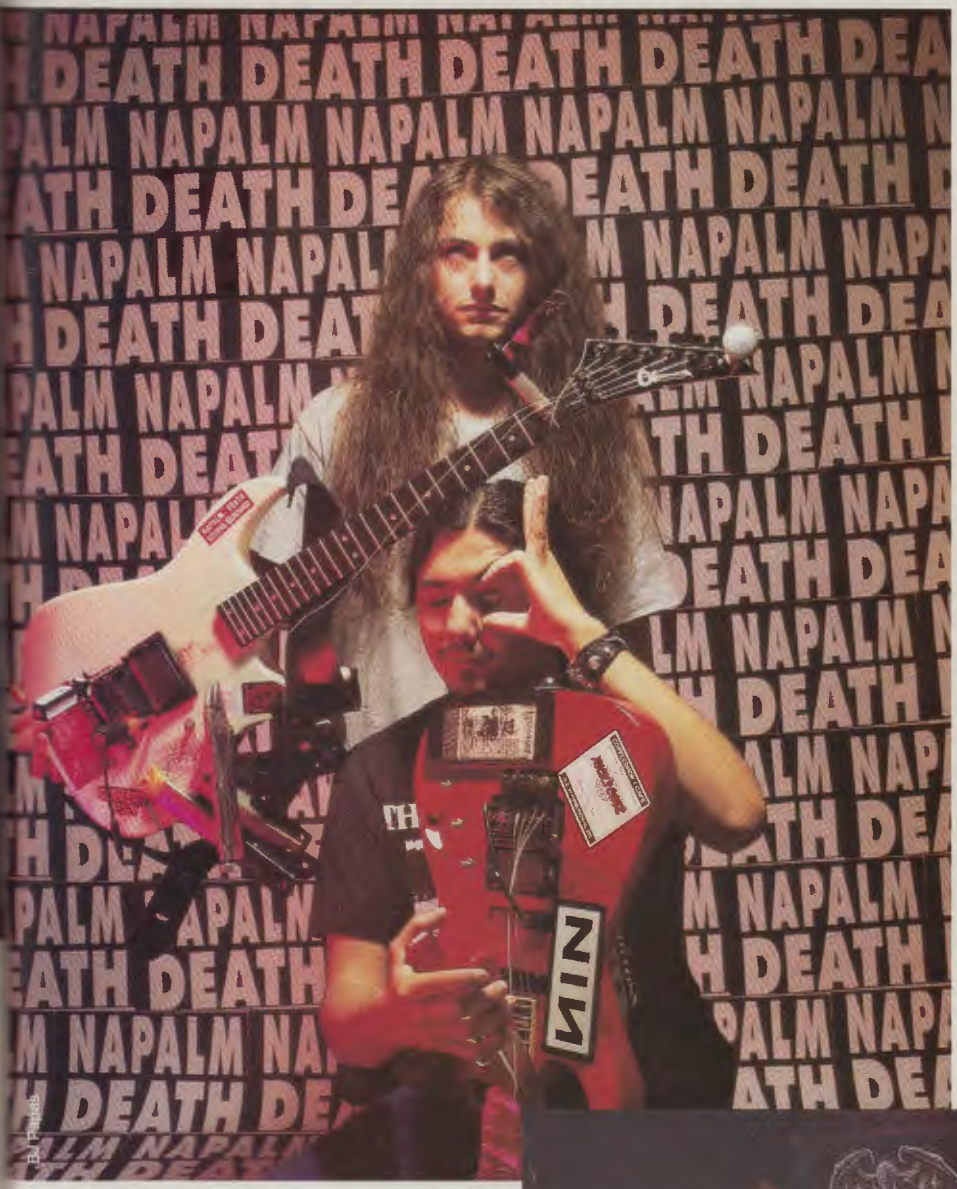

Bill Papas

For verses three and four the tempo remains constant but the half-time feel ends, and the groove becomes a straight-8th feel. Variations of the harmonized chromatic line are heard throughout the next section.

The solo section (3:35) is played at q=232, and is a long free-flight of guitaristic abandon. There's a lot of hard work here; many notes are picked and grittily banged out of the guitar, with not much coasting on sustained notes or trem bar machinations. Also, it's in a double-time feel, which gives a breathless quality to the 50-bar section.

The first passage is 16 bars long, sporting a slew of notes and covering a wide range of the neck. After the initial bends in bars 1 and 2, there's a long, two-bar sequence of 16ths that works its way down to the fourth string. In bars 5-8, the guitar traverses the neck from the sixth string up to the first and back down to the third. It's in 16th notes and employs the classic three-notes-per-string device, so dust off your alternate-picking chops! The passage is entirely in 12th position, which implies E blues (E G A B♭ B D), but there's plenty of connective chromatic material to make the line flow.

The second phrase (3:52) begins at bar 17 with a sick-sounding warble, courtesy of the trem bar. For disturbing, other-worldly effects, try hammering and pulling while simultaneously manipulating the bar. It's difficult to control and even harder to predict what will result, but you can create some truly bizarre effects this way. Bars 25-31 (4:00) see the third phrase, again a furiously picked barrage of 16th notes and tuplets in 12th position. Bars 31-32 contain traces of the pulling-while-barring technique.

The next phrase (4:08), which extends from bar 33 to 36, is significant in that virtually no notes are slurred—no hammers, pulls, taps or slides. At bar 37 (4:13) we hear the final phrase, which is a series of sustained notes prodded and tortured by bar manipulations. The first effect is the "neighing horse," followed by the "race car" which appears on beat 2½ of bar 2. The final, long bar dive on G♯ is kept alive by increasing the reverb as the note descends. This produces the Doppler effect, the phenomenon where a sound is perceived to drop in pitch as it moves further away from the listener. Could this be the dreaded Angel of Death being pitched down a bottomless pit?

Frank Forcino

Motorhead
Mark Leialoha

Continued from page 23

adding some experimentation to the basic devil burn.

"We would like to think that we're taking the basics of death metal and adding our own individual style to it," said singer Mille at a point in the band's career when they had already turned out such albums as *Endless Pain*, *Pleasure to Kill* and *Terrible Certainty*. "Everybody in this band believes in a raw, over-the-top approach to the music. But we're not above adding more subtle elements if they help to make the piece of music work."

Unfortunately, not a whole lot of death metal acts had Kreator's attitude, and the lack of creative chops on the parts of many low-rent bands helped usher in a rough few years, 1986-88, in which death metal essentially hit bottom.

Not that it was a totally dry period. Celtic Frost chose 1987 as the year to release their most controversial effort, *Into the Pandemonium*. This LP tinkered with the established norms of the genre and the response at the time was that it was a disc you either loved or hated. Only in the past few years has the importance of *Into the Pandemonium* as a major influence on the current crop of death bangers been acknowledged.

Unbelievably, this period also saw Celtic Frost release what many consider the band's death knell, the totally mainstream, very undeathly *Cold Lake*. The only thing death-like about *Cold Lake* was that it died a deserved death and succeeded in digging a hole that even a more Celtic Frost-like final disc, 1991's *Vanity/Nemesis*, could not get them out of.

This period—1987 to be exact—also saw the continued decline of Venom with the release of *Calm Before the Storm*. Things had gotten so bad for these once-mighty manglers that Spinal Tap was taking their entire schtick and doing it better.

Other ports in the storm were Motorhead's 1986 release *Orgasmatron* and a superior follow-up by Death to *Scream Bloody Gore*, 1988's *Leprosy*. But if any one thing signaled the reemergence of death metal as a viable and thriving form it was

Motorhead's Lemmy
Mark Leialoha

Kreator
Jana/Star File

Entombed

Deicid

Frank Forcino

Carcass

Mark Leialoha

DEADLY DISCS

If your mind goes blotto at the thought of death metal but you've got the guts to investigate the genre, the following is an aural primer of some of the classic death metal sides that will get you caught up in a hurry.

Black Sabbath:
Paranoid

Venom:
Welcome to Hell

Hellhammer:
Apocalyptic Raids

Slayer:
Reign in Blood

Death:
Scream Bloody Gore

Celtic Frost:
To Megatherion, Into the Pandemonium

Kreator:
Endless Pain

Obituary:
Slowly We Rot

Sepultura:
Beneath the Remains

Deicide:
Legion

Disincarnate:
Dreams of the Carrion Kind

Napalm Death:
Death by Manipulation

the smoldering Florida death metal scene, pioneered by Death and the emerging talents of true-blue Satanists Deicide and Obituary.

Obituary, formed in 1985, originally saw recorded life under the moniker of Xecutioner on the independent compilation album *Raging Death*. The band became Obituary and released their first album, *Slowly We Rot*, in 1989. Said album—a hulking, Slayer-like foray into monster guitar lines and a seething backbeat—was conspicuous by the fact that the songs contained no discernable lyrics but rather a never-ending stream of grunts, growls and yells from singer John Tardy.

"The way we write our songs does not always lend itself to my singing real words," said Tardy on the eve of that record's release. "So what I do is make my voice up like an instrument and put in whatever sounds seem to fit. Sometimes it's just a noise or a growl. My favorite sound is a growl," he laughed.

Obituary found their voice via follow-up LPs *Cause of Death* and *The End Complete*, as well as a slow but steadily increasing attention to the music—and particularly guitar playing—that made creative inroads beyond the typical death metal patterns.

Napalm Death

Statemates Deicide (formed in 1987), while not the genre's be-all and end-all musically, hold an interesting psychological place in the death metal time line by coming out publicly on such albums as *Deicide* and *Legion* (and in interviews as well) as being true believers in the dark forces that pilot most death metal songs. Deicide came across as death metal's idea of a passing fancy. But don't look now, folks—it's 1993 and these guys are still around. Now *that*'s scary.

This watershed period also saw the rise of South American punters Sepultura who, in the course of five albums, have gone from just another pretender to the Slayer/Venom throne to legitimate leaders with a truly creative approach to death metal as art.

By 1990 death metal was quite literally coming out of every corner of the globe. In fact, there was a definite oversaturation factor to deal with as the new decade dawned. And death metal had, to a large extent, become a camp divided. On the one hand were the bands content to make the basic noise; on the other were those bands insightful and brave enough to see the potential of the music and who were experimenting at the drop of a hat. Among the latter were the mutant bands like Carcass and Napalm Death, who with each succeeding album have made a bigger show of melody and harmonics. Of the former, one need look no further than Cannibal Corpse.

Nineteen ninety-three will go down as an important year for death metal. It will be remembered as the year the music reached its creative zenith, when bands who took their apocalyptic visions seriously took the next important step. Meanwhile, those who were just along for the ride dried up, turned to dust—

And returned to the graveyard.

Kristin Callahan

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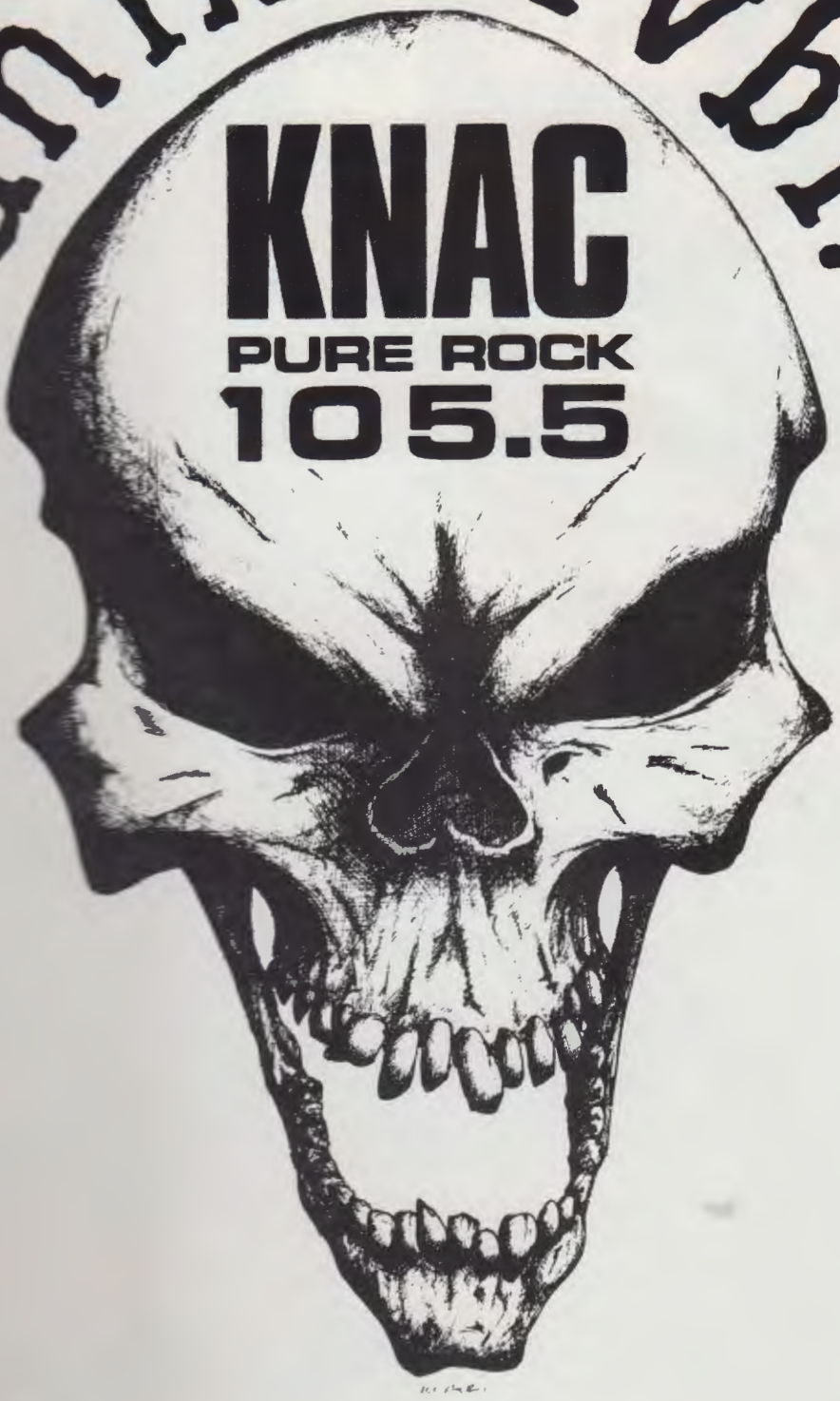
KNAC

PURE ROCK

105.5



YOU READ IT RIGHT....

Kristin Callahan

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